

MONTANA ARTS COUNCIL

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ArtistSearch

Providing information to the Montana arts community

January/February 1995

Mid-term elections pose new challenges for arts community

Mid-term election results are posing significant challenges for the arts community due to suggested redirection of national policies.

Many at the national level believe that opponents of federal support for the arts will try to use the upcoming Congress to weaken, if not eliminate, federal cultural support either by: reducing funding for the National Endowment for the Arts and other cultural agencies (including the National Endowment for the Humanities, Institute of Museum Services and the Corporation for Public Broadcasting); reducing funding and redirecting remaining funds to the states; or totally eliminating national support.

A few key members of the Congressional leadership have already targeted the NEA, NEH, IMS, CPB, Smithsonian Institute and the Kennedy Center for possible funding elimination or severe budget cutting for fiscal year 1996. The new leadership is also seriously considering making cuts in fiscal year 1995 in order to give its "Contract With America" a jump start.

The "Contract with America," which Congress will try to pass within the first 100 days of the 104th Congress

(which begins Jan. 4), includes the deficit reduction proposal offered in the Penny/Kasich Amendment. The Amendment calls for a 2 percent budget cut each year for 5 years—a total of a 10 percent cut—of the budgets for the NEA, NEH, CPB, Smithsonian Institute and the National Gallery of Art.

Additional targets include funding for the recently passed crime bills' prevention programs (that include arts programming) as well as funding for Goals 2000 (that include the arts as part of the newly crafted voluntary standards).

Another challenge for federal cultural agencies will come in the way of reauthorization. In the previous two years, cultural agencies have received appropriations without their authorizing statute being renewed because a continuing resolution rule was attached to the appropriations bill. However, Rep. Ralph Regula (R-OH), new chair of the subcommittee of Interior Appropriations and supporter of the NEA, has already indicated that he will not consider any appropriations bill for any agency that has not been reauthorized.

Meanwhile, the new leadership has indicated that no

agency's reauthorization bill will be simply renewed, but rather everything will be looked at very carefully to correspond with the platforms outlined in the "Contract With America."

According to the National Assembly of Local Arts Agencies, the large base of support for these cultural institutions has eroded to a narrow and somewhat unknown base of support. Fifty-two strong NEA supporters in the House and an additional 20 moderate supporters have been replaced with freshman members of Congress with an unknown track record in their support for public funding of the arts and humanities.

These threats of NEA budget cuts and possible elimination came just after the NEA announced in late October that it is suspending the awarding of subgrants in three programs and clustering the management of five programs in response to a two percent cut in the agency's 1995 fiscal year budget and a government-wide mandate to streamline management.

In these cuts, the Visual Arts and Museum Programs will now constitute a single program "cluster." The two

continued on page 2



Members of Ririe-Woodbury Dance Company will be on hand at the 1995 MPAC conference.

MPAC conference features artist showcase and dance workshops

Montana Performing Arts Consortium holds its annual artist showcase and block booking conference on February 3-5 at the Myrna Loy Center in Helena.

The conference and live showcase is a cooperative effort between member presenters and performing artists. Each year representatives of about 30 presenting organizations from Montana and the region along with an average of 25 performing artists and companies meet to reduce expenses through block booking and improve their marketing skills as presenters and artists.

This year's conference will also include a dance track entitled "Dance—You Can't Live Without It!" Dance workshops will include the history of dance, dance and education and the art of presenting dance. Members of Ririe-Woodbury Dance Company, Montana's first Dance on Tour company, will lead a participatory movement workshop and will also be involved in workshop discussions.

The public is invited to attend the artist showcase portion of the MPAC conference. Showcases begin at 10:15 a.m. on Saturday, February 4.

For more information about the conference, contact MPAC at 585-9551.

INSIDE

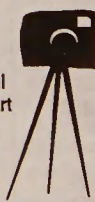
MAGDA exhibits

A wide variety of MAGDA-sponsored exhibits will be touring the state in 1995. See what they are and who will be featuring them. Page 6.



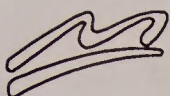
Photographing art

Missoula photographer Mark Ratledge gives some tips to visual artists about how to photograph art work without spending a fortune. Page 6.



Cruising the Internet

Join Steven Jackson, Museum of the Rockies' curator of art and photography, as he shares his thoughts about navigating the Information Superhighway. Page 8.



Arni's Addendum

Arlynn Fishbaugh, Executive Director

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Gathering at Bigfork folds

The Gathering at Bigfork, an annual playwright's festival, has succumbed to funding pressures and will not return next spring.

Jahnna Beecham, Malcolm Hillgartner and Muffie Thomson have been running the festival with the help of Montana Arts Council grants and donations, but there has never been enough money for professional staff. In a letter announcing the festival's closing, organizers wrote: "This past year we let it be known that the event was struggling... We never operated at a loss, but we were also never able to build up a solid financial base for the future."

During its five-year run, the festival brought world-class writers such as John Pielmeier, Terrence McNally and Jack Hefner.

Nevertheless, the Gathering may live on. The Portland Center Stage is interested in adopting the Gathering. It would mean a move to Portland and a name change, but the current organizers say that at least the intention of helping playwrights would be continued.

"This is exactly what the Gathering needs—a producing organization that will aggressively fund-raise, advertise and handle day-to-day administration," they said.

Source: Daily Interlake, Kalispell

Let us hear from you

On the final pages of this issue, we unveil the fruits of the labor of hundreds of folks across the state with a draft of the FY96-99 Strategic Plan. Now we ask for your review and comment. We will take your responses and incorporate common themes into revisions to be recommended at the Council meeting on February 3-4. A final version will then be adopted and ratified by the Council for implementation.

There are winds of change echoing across the landscape as we look to the years ahead. This plan was developed prior to the elections—and there will no doubt be changes necessary depending on the degree to which funding scenarios change on governmental fronts.

Within this plan, priorities have been set which provide a strong guide in response to whatever changes occur. One of the advantages of this type of planning is flexibility to respond to realities at hand. It is important now to finalize the plan as a whole in order that it become the road map to help guide us through this challenging time.

Once again, on behalf of the full Council membership and the many individuals involved in this exciting process to date, our heartfelt thanks. To one and all—please take the time to let us hear your reactions to this collaboration.

On the road again

The last several months have underscored the valuable position the Montana arts community holds in the region and nationally. During October I was honored to serve at the request of Governor Racicot as the Montana representative to the Cultural Forum of the States meeting in Washington, D.C., and took advantage of the time to visit our Congressmen and a variety of Program Directors at the NEA. I can assure you that the Montana arts scene is highly respected by many in the nation's capital.

During the WESTAF Board meeting that month, revisions to the touring program were made (which will coincide with applications submitted in FY96). We'll include complete info in the next issue since it is relevant for both presenters and touring companies. (The largest change surrounds the elimination of the touring roster.)

The NASAA conference in Omaha was also very productive in garnering ideas and inspiration from fellow states.

Blame it on the Bossa Nova

In what constitutes one of the ten highlights of my life, I was chosen as the WESTAF Board delegate to join eight other colleagues from around the nation on a two-week trip to Brazil at the end of November in a trip sponsored by the U. S. Information Agency, coordinated by the Mid-America Arts Alliance (WESTAF's sister regional organization). We journeyed to Brazilia, Recife, Salvador and Rio, and had the distinct pleasure to see 50 showcases of Brazilian dancers and musicians, selecting a final set of groups for future touring consideration in 1996-97.

The variety and quality of the groups were exceptional. Brazil is a country in which music and dance really are a part of every day culture. Rhythm and movement are second nature to all, and amidst the swaying palm trees, the passion fruit, the glorious culture and, of course, the intriguing cuisine—we all wished that "samba" and "forro" and "frevo", etc. were part of our day-to-day living, too. Montana presenters and symphonies will have something to look forward to when the final tour company selection is made next year...we'll make sure you are all apprised.

My deepest thanks to the WESTAF Board and staff for allowing me this truly extraordinary experience.

Cultural Trust granting session

During October, the Citizen's Advisory Committee met to recommend funding levels for the 1997 biennium Cultural Trust grants. This was an exceedingly difficult task due to the number of fine applications and the paucity of revenue to be granted. For 96-97 there was less than half the amount available for grants when compared to initial figures in 94-95, and over \$3 was requested for every \$1 available. Applications faring very well in the competitive process were frequently awarded at a level of 50% of the request (or less) simply due to the scarcity of funds.

The Governor's Budget Office and Board of Investments provided the Committee with target revenue figures for the balance of 1995 and the coming biennium. Their latest info, based on earnings to date and new projections, showed a further \$110,000 shortfall in income for 1995 beyond the 27% reductions made to Cultural Trust grants to date. The Committee voted unanimously to take this amount from available projected grant funds for the next biennium in order to avoid making further reductions in this current fiscal

year. That will be the recommendation to the legislature. In early December the Legislative Fiscal Analyst's numbers were provided to us, and they show what would be an extra \$200,000 in revenue above the Governor's Budget Office and Board of Investments. The legislature will determine which figures to use and make their decisions accordingly.

Representative Ernest Bergsagel from Malta will return as Chair of the legislative subcommittee hearing Cultural Trust grants. He is joined by returning subcommittee members Senator Ethel Harding (Polson) and Representative Tom Zook (Miles City). New subcommittee members include Senator Chris Christiaens (Great Falls) and Representative Matt McCann (Harlem).

Legislative Preparations

As this issue goes to press amongst holiday festivities, we're also busy readying for the next four months of legislative activity.

The Governor recently highlighted the Cultural Trust's Challenge Grant for Endowment Development category in a day-long "Statewide Conversation on Endowed Philanthropy," where he talked about the importance of renewing the sense of community in Big Sky Country. When I think of the contributions the arts community makes to this state, it's precisely that ... bringing to life and reinforcing the heart and soul of life in Montana and our many communities. What treasures we have in our midst.

Happy New Year to you!

P.S. Valuable information garnered in Brazil: water really does flow down the drain in the opposite direction in the southern hemisphere (counter-clockwise); ice cubes with holes are made from filtered water, and thus are safe.

Post-election challenges for the arts

continued from page 1

programs will maintain their separate identities, budgets and grantmaking mechanisms and will be independently run by their current respective Assistant Directors, but the cluster will be overseen by Jennifer Dowley, who had recently been appointed as Director of the Visual Arts Program. Similarly, the Opera/Musical Theatre Program, the Presenting & Commissioning Program, and the Music Programs will now be jointly overseen as a cluster by the current Director of the Music Program, Omus Hirshbein; each of these Programs will be independently run by their current respective Assistant Directors. No staff has been eliminated.

Two program name changes have been made: The Presenting & Commissioning Program (formerly Inter-Arts) will now be called the Presenting Program; the Design Arts Program is now officially the Design Program.

Seven categories within the Music, Media Arts and Presenting Programs that support arts organizations which subsequently regrant—or subgrant—Federal funds to other organizations or individual artists will be suspended indefinitely. Those programs are:

- Media Arts Program
- American Film Institute/NEA Film Preservation Program (\$335,000 effective FY95).

- American Film Institute/Independent Film and Videomaker Program (\$350,000 effective FY95)
- Regional Fellowships (\$315,000 effective FY 95)—National Alliance of Media Arts and Culture/Media Arts Fund (\$170,000 effective FY 95)

Music Program

- Meet the Composer, Inc. (\$125,000 effective FY96)

Presenting Program

- Artists Projects Regional Initiative (\$250,000 effective FY96)
- Rural/Inner City Arts Presenting Regrant Initiative (\$90,000 effective FY96)

Subgrants within the following programs will continue: State & Regional and the Local Arts Agencies Programs, which had been exempted by Congress from earlier restrictions on subgranting; International Program and the Arts In Education Program.

"There appeared to be some confusion throughout Montana media headlines when these cuts were made," said Arlynn Fishbaugh, director of the Montana Arts Council. "The headlines inferred that all individual artists fellowship grants were being cut, which is definitely not the case."

MAC Vision Statement

The vision of the Montana Arts Council is that now and in the future the arts will be central to the educational, economic and cultural well-being of our state.

The Council will serve as a dynamic resource and collaborative agent to provide creative leadership and to serve the public through artists, arts organizations and communities throughout Montana. The agency will provide technical and financial assistance to artists and arts organizations across the state.

The Council's leadership will be characterized by creativity, innovation, decisiveness and vision. The agency will achieve its goals through being informed and knowledgeable in concert with the needs of its constituents.

The Montana Arts Council will be known and valued for its vision in promoting education and participation in the arts.

We treasure our unique regional identity and the arts and cultural heritage of the people who make Montana their home. In recognizing Montana's rich cultural diversity, we seek to nurture the creative spirit that gives color, sound and form to our past, present and future.

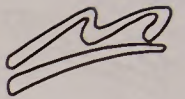
— Cultural Congress/Rural Arts Roundup 1994

ArtistSearch

ArtistSearch is published bimonthly by the Montana Arts Council. ArtistSearch welcomes submissions of photographs (preferably black and white) and newsworthy information from individual artists and arts organizations. The deadline for submissions is the first Friday of the month prior to publication. The next deadline is February 3, 1995, for the March/April issue. Send items to: Montana Arts Council, 316 North Park Avenue, PO Box 202201, Helena, MT 59620-2201; (406) 444-6430, or fax (406) 444-6548.

All items in ArtistSearch may be reprinted unless otherwise noted. Please credit the Montana Arts Council as well as any byline.

Around the state and region



Now touring the state. . .



Linda Talbott's "Painted Faces" collection is one of 15 exhibits sponsored by the Montana Art Gallery Directors Association that will be touring the state in 1995. For a complete schedule and details of the exhibits, see page 8.

Congrats to. . .

Two Montana museums have received grants from the Conservation Assessment Program of the National Institute for the Conservation of Cultural Property—the **Paris Gibson Square Museum of Art** in Great Falls and the **Conrad Mansion NHS Museum**. CAP awards help institutions develop long-range conservation plans, identify specific conservation needs, facilitate fundraising for future conservation plans and encourage staff members to apply for other collections care grants that are available to museums.

After a six year hiatus, **Peter Held** has returned to Helena as the new director of the **Holter Museum of Art**. He first came to Montana in 1974 to work as a resident at the **Archie Bray Foundation** for the Ceramic Arts. During the ensuing 16 years he has been a practicing artist, masonry contractor and community advocate for numerous cultural organizations. Most recently he served as gallery director and exhibition curator at the **Salem Art Association** in Oregon. Increasing the visibility within the community and beyond, collaborating with other organizations and being a strong advocate for the local arts community are just a few of the goals Held hopes to accomplish during his tenure.

The Southwest Montana Arts Council has named **Victoria Fridley** as its new executive director. She earned her MFA in playwriting from the University of California, Davis, in 1981. Her plays have been produced in several cities,

including Los Angeles, Salt Lake City and Sacramento. Fridley has extensive fundraising and grant writing experience, first as development director for the **Sacramento Theatre Company** and later as an Art Program Specialist in Pediatrics at the University of California Davis Medical Center. Recently she designed and implemented a national marketing approach for videotape and discussion guide of her one-act play "You're Getting Warmer," an education resource in grief training.

Great Falls performing arts teacher **Paul Ritter** was one of 36 educators honored across the country at the **Walt Disney American Teacher Awards** in Washington, D.C., as part of American Education Week in September. Ritter is the choir teacher at Great Falls High School, and the school's Delphian choir joined him in Washington to sing at the nationally televised gala.

The **Schoolhouse History and Art Center** officially has an office located in the Colstrip Visitor's Center. **Becky Miller** has been hired as the part-time director, as this group continues to make progress on restoring the town's first schoolhouse into a multi-purpose cultural center.

René Westbrook of Gardiner received a Juror's Award at the **Holter Museum of Art's ANA 23 national juried art exhibition**. **Theodore Waddell** was the juror of this year's show, awarding Westbrook \$250 for "Grammas—in July," a linoleum and mixed media collage.

the first of 24 annual **Adult Chamber Music Workshops**, which has grown from 40 participants to nearly 200 amateurs and professionals from all across North America and Europe. She would work for many months to design workshops where musicians would play for seven days with different groups and different music. Most considered this week to be the highlight of their year.

Donations can be made to the **MSU Department of Music** for the **Mary C. Sanks Scholarship Fund**.

Passages

Mary Clements Sanks, founder of the **Adult Chamber Music Workshops**, died October 24. She was 74.

Sanks received BA and MS degrees from the University of California in Berkeley and a degree from **Julliard School of Music** in New York. She taught part-time at **Montana State University** from 1966 to retirement in 1982, and she also taught private piano lessons. She was an inveterate and enthusiastic chamber music player on viola and violin.

In 1970, Sanks masterminded and organized

Mural project unites South Side residents

By Julie Forster

A community mural celebrating the richness of the South Side neighborhood in Billings will be created on a wall of the South Park pool building next summer.

The idea for the exterior wall mural came from a few South Side residents who approached Billings artist **Karen Kitchel** last winter after graffiti began appearing on some park buildings on a regular basis. Each time the city Parks and Recreation department paints over the graffiti, it costs about \$900.

Patt Leikem, chair of the mural advisory committee, said the concept of a community mural had been tossed around quite a bit over the years. "What brought it to light of course was the fact that graffiti was becoming a larger issue," she said. Supporters of the mural wanted to have a project that would include at-risk youths.

Leikem said the discussion started during a period when hate crimes were occurring across the city, and the South Side community was trying to find a community project to counteract the hatred.

"As we talked to more and more people, they saw the importance," she said. "Yes, it's going to enhance the building, but more importantly, it will offer the people involved the opportunity to share in something together."

Mike Hink, director for the Parks and Recreation Department, said so far \$8,100 of the \$20,000 needed for the project has been raised. The city will kick in its fair share, he said, but first the group will go after corporate dollars.

Coca-Cola Bottling Co. West will make a \$4,050 donation to the public mural, making it the first corporate contributor. Coca-Cola's donation will underwrite that portion of the project budget designated to hire five area youth assistants during the production stages next summer.

The South Side Mural Project is organized by an ad-hoc committee of community leaders working with the Billings Parks and Recreation Department and People for Unity. Kitchel is the project director.

She will be advertising for portfolios and interviewing artists with experience in community art projects early next spring. The actual design of the mural will result from a series of brainstorming meetings between artists and community groups in the area, Kitchel said.

People for Unity was granted a \$5,000 Community Development Block Grant as seed money for the mural.

The pilot project will bring together five part-time high school students, a professional artist and a broad coalition of community and cultural groups. The mural will be 10 feet high and 168 feet long, on the south wall of the South Park pool building, facing the open area of the park and the ballfield. Project workers estimate that 75 to 100 area residents will actually put in some time painting the mural.

Kitchel has worked on murals in Southern California, including a stint as an artist for the **Neighborhood Pride Mural Program** run by the Social and Public Art Resource Center in Venice.

"Once the design is approved and everyone is hired it's a three-month production period," she said. "Then of course there will be opportunities for a lot of people if they want to volunteer."

"Murals are an art of the people," she said. "It's a very democratic art form."

She said there hasn't been anything like this in Montana in terms of size and the collaborative planning process with the neighborhood and the city of Billings.

A prospectus for this project is available by calling the **Billings Parks and Recreation Department** at 657-8369.

Printed with permission from the Billings Gazette

YA receives national award

Young Audiences of Western Montana received national attention in October when it received the prestigious **National Medal of Arts**. **Yo-Yo Ma**, famed cellist and **Young Audiences** board member, accepted the award from President Clinton on behalf of the **Western Montana** group and its parent organization, **Young Audiences**.

"As the only organization this year to receive this honor, the Montana chapter is proud of its long-time affiliation with **Young Audiences**, and is pleased to know that its work, bringing live performing arts to children, is recognized as playing a significant role in the preservation of American culture," said **Alayne Dolson**, executive director. "We are honored and are challenged to maintain the programming excellence presented by YA artists touring our country."

Young Audiences of Western Montana was founded in **Missoula** in 1965 and continues to be a community-based organization serving western Montana. Among the programs presented are musical ensembles, acting, storytelling, dance and Native American singing and storytelling.



Rural Network News

Suzanne Rice, Rural Arts Specialist

Suzanne Rice recently returned to Montana, having spent 11 weeks in Washington, D.C., as an Arts Administration Fellow at the National Endowment for the Arts. The following are some of her many thoughts about her time there.

The structure of the arts in the United States has had its problems through the years. While the structure maybe hasn't been as stable, efficient or fair as it could have been, it has produced artists and moments for spectators never to be forgotten. It has recreated communities and brought diverse citizens together on common ground. It has created new jobs and put in place one of the most sophisticated volunteer systems in the world. And, it has supported superbly imaginative human beings.

These are all needs that most of us agree should not be ignored. Nevertheless, the position of the arts today says the exact opposite, and, unfortunately, the question of how we arrived at this place of placing seemingly little value on the arts may never be answered in full.

The day after the elections I, along with the other 12 Fellowship recipients with whom I worked, were privileged to have a meeting with Jane Alexander, chairman of the NEA. Ms. Alexander was understandably concerned about the challenges facing the arts. She said, "at this time we don't know exactly what is going to

happen, but the picture does not look good for the Endowment as we know it today."

She was compassionate about her beliefs for federal funding for the arts and shared thoughts with the fellows concerning what we can do. It is the chairman's strong belief that all rural and urban arts organizations and artists must get to know local politicians and keep them abreast of the local position on the arts every moment possible. She has finished her tour of all 50 states and will be accomplishing, at the national level, exactly what she has asked us to do at the local and state level.

Montana Rep. Pat Williams, during a meeting in his office the first week in December, said because of the election he will neither chair the sub-committee for re-authorization of the NEA as he did in the past, nor did he think the arts would be a part of any committee on which he serves. However, nationally and in Montana we can still look to Pat Williams for strong arts support. He invited Montanans to come share ideas and solutions with him at anytime. He feels a national arts advocacy plan which includes rural arts organizations and individual artists is needed ASAP. And, the need for community arts leaders to involve their legislators in the arts on a regular basis is needed more than ever.

The President and CEO of the National

Assembly of Local Arts Agencies, Bob Lynch, along with representatives from 40 national arts organizations have been meeting with the new folks on the "Hill" to discuss what should be done, what can be done and what will be done with the national arts network system that is now in place. This group is presently crafting a national message stating the impact of art jobs on our economies. While attending the Local Arts Agencies policy discussion for panel members and staff in December, Lynch stated that he and the 40 representatives interpret Rep. Newt Gingrich's remarks concerning wanting to privatize the NEA and NEH to mean elimination of the agencies. Even though Gingrich has taken this stand, Lynch and the others feel there are many Republican congress members, serving on boards of symphonies, dance companies, literary organizations, and other arts organizations across the country, in rural and metropolitan areas, who will not allow this to happen. They feel the problem will possibly come to the NEA in the form of major budget cuts.

In the upcoming months, Lynch feels there will be two areas we should watch affecting rural arts organizations: Strong language restricting content of art and a seductive proposal taking dollars away from the Endowment and giving it directly to the states.

Digital Gallery needs art!

With the cooperation of MetNet, Lewis and Clark Library, Reference Point and Aleph Movement Theatre, a gallery of Montana artists' works is being made available on local and statewide bulletin boards. Slides of work in any media are being solicited. Slides will be scanned and converted to digital images for posting on the bulletin boards and the slides returned to artists. Please submit up to six 35mm slides. Include any comments you wish to have attached to the file (medium, date, price, whom to contact...). A brief bio is desirable to create a directory of Montana artists. For your protection please send duplicates—not your only slide. Writers are welcome to submit text excerpts on disc or paper copy.

In a second phase, sound and video images will be solicited. Please understand that the images will be available for people to download, however this in no way relinquishes your copyright. Gallery directors and curators will have access and opportunity to see your work. This is an excellent opportunity to share and educate and even market. For more information contact Wally Bivins at 442-6999. Send slides to Wally Bivins, c/o Aleph, PO Box 765, Helena, MT 59624. This project is funded in part by the Montana Arts Council.

March 10-12, 1995, Livingston, Montana

1995 Rural Arts Roundup Schedule

The 1995 Rural Arts Roundup will be in Livingston, March 10-12. This year's conference, "Strengthening the Rural Arts Ecosystem—Linking Artists, Arts Organizations and Businesses," will offer workshops and sessions for both organizations and individual artists.

The following is a preliminary conference schedule. Registration information will be mailed in mid-January. Anyone seeking travel assistance or further information should contact Suzanne Rice, 444-6430.

Friday, March 10, 1995

Noon - 2 p.m.
2 - 2:30 p.m.
2:30 - 3 p.m.
3:30 - 4:30 p.m.
4:30 - 5:15 p.m.

6 p.m.

8 p.m.

Saturday, March 11, 1995

8 - 8:45 a.m.

Registration & Packet Pick-up

- Welcome
- How to Get the Most Out of The Conference
- Rural Arts Ecosystem: Keeping the System Alive!
- Fundraising through Special Events
- The Root of Grassroots Marketing
- Dinner: Speaker—New Fundamentals of Arts Advocacy
- Entertainment

- Breakfast and Regional Meetings

9 - 10:30 a.m.

10:45 - 12:15 a.m.

12:15 - 1:15 p.m.

1:30 - 5:30 p.m.

1:30 - 3:30 p.m.

3:45 - 4:45 p.m.

4:45 - 5:30 p.m.

7 p.m.

Sunday, March 12, 1995

8:30 a.m.

9-9:30 a.m.

9:30-11 a.m.

- Developing an Effective Board of Directors
- The Journey From Volunteer to Paid Staff
- Partnerships Between Individual Artists, Businesses and Arts Organizations
- Lunch and MAC Roundtables: Information on Access to Programs
- Marketing for Individual Artists
- Let's Get Involved!: a Statewide Advocacy Plan for Arts Organizations
- 21st Century Influences on Native American Artists and Their Work
- Fledgling and Established Native American Arts Committees: Planning Session
- Dinner

- Continental Breakfast and Caravan Project Presentation
- Statewide Advocacy Plan Review
- Speakers' Wrap-up, Performance and "Fabulous Prizes"

Yo, MAC!

I am thinking of applying for a visual arts fellowship again this year. Can you please make suggestions on how I can submit a stronger application?

The main form of viewing the visual artist work is by the slides you submit. Submit top quality slides. Be sure to label the ten slides in the order you want them to be shown. If you submit additional slides, be sure to label them as additional materials. In the past years applicant have sent more than ten slides wanting MAC staff to select their "best" slides. Only the artist can decide what represents your work, MAC staff doesn't want to make those choices. Slides should contain only one work at a time unless the work is mixed media or installation work. Do not submit work that is older than two years. Have a

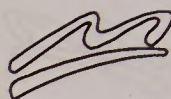
non-biased person view your slides in the order in which you are submitting them. Avoid showing several different media. Panelists want to get a sense of your work and what you are trying to communicate. Most important—do not be discouraged. The panelists change every year and this effects the work selected. Keep trying.

I am a performing artist applying for a MAC fellowship. How important is my video or cassette tape to the application process?

Your video or cassette tape is the only way the panel can view and evaluate the quality of your artistic expression. Each year the music, drama, and dance panelists spend a great deal of time trying to see beyond the technical difficulties of a specific video or cassette and although they

realize that applicants do not have the resources to produce professional quality cassettes or videos—remember, they are human. The panelists are not looking at video or cassette technology—it is simply a way to document your work. If you are trying to illustrate your skill as an actor, don't let the video constantly cut-away to view another scene. Let the video stay focused on the entire scene and your acting and interplay with other actors can be viewed within the context of the play. If you are a musician, don't let your cassette recording hide your skill by having your microphones placed in such a way that they emphasize the wrong portion of the work. Let a non-biased person listen/view and evaluate your tapes.

From where we sit...



5



Carleen Layne, Accountant

The Basic State Grant application was submitted the beginning of October. Last time we did that was just before Arlynn was hired two years ago and, as acting director, I had lead responsibility. This time,

Arlynn had lead responsibility and did a great job. As a "worker among workers" this year, I had very little to do with it, besides the budget.

The Helena Arts Council honored Dick and Mary Ann Duffy at the Civic Center on Friday, October 14. They have contributed so much to the arts in Western Montana. I also visited briefly with Peter Held, long-time friend of the arts in Montana and the new executive director of the Holter Museum of Art.

Late October was the National Assembly of State Arts Agencies (NASAA) annual meeting in Omaha, Nebraska. This meeting is a very important time for hooking up with those who do what we do in the other states. Budget constraints have not allowed my attendance since '91. It was great to be at this one and hear Jane Alexander speak again. The theme "The Public Benefit—Changing Lives—Building Community" was thought provoking with many informative sessions.

Much time and energy has been spent these last couple months meeting and talking with both the Executive and Legislative budget folks, providing information as they prepare for the legislative session.

Early November I got a flu shot and then I got... actually I don't know if it was a cold or the flu, but it was a lulu and I hope the only one of the season. While Arlynn was out of the country, I got tons of work done, including the indirect cost proposal and final Basic State Grant financial report for 1994—both to the NEA. Bill put together a locals grant application to the NEA and our usual collaboration is he does the narrative and I do the budget—seems to work pretty well.

I've become the "training queen" and our staff has had training on managing conflict, the new state Employee Assistance Program for state employees and the new Safety Culture Act (so everybody can do their job and nobody gets hurt). The agency has only ever had one claim in our entire history, and thankfully it was only an "incident" and the only thing hurt was her shoes. We're planning a Total Quality Management training in February. I don't come up with all these ideas—most of them are requirements of the state—I just do the scheduling.



Francesca McLean, Director of Folklife Program

Blackfeet Economic & Cultural Development through Tribal Arts Project

I have made several trips to Browning, and made a successful presentation to the Blackfeet Tribal Business Council on behalf of the project. The hiring process for fieldworkers has begun, and we look forward to having both fieldworkers in place soon after the first of the year. I've also reconnected with our partners on the project, the Small Business Administration and the National Park Service, who are enthusiastic about conducting workshops for the economic development phase of the project late this spring, once fieldwork has been completed. Both Curly Bear Wagner, Blackfeet Culture Director, and Jackie Parsons, executive director of the Northern Plains Indian Crafts Cooperative and current member of the Montana Arts Council, have provided invaluable help as members of the working group for this project.

Montana History Conference

The three-day meeting held in a beautiful inn at the base of the mountains afforded my first opportunity to meet and get to know people throughout the state who are involved in their local Historical Societies. The Carbon County Historical Society has asked me and Jodie Foley of the Montana Historical Society to team together to teach workshops on collecting oral history, folklore and folklife for a project they are beginning in February. They are an active group and I look forward to working with them in the coming year.

American Folklore Society meeting

This annual meeting, held this year in Milwaukee, brings together my colleagues from the U.S. and other countries. Academic papers are presented, practical issues concerning public programs such as this one are addressed, and connections are newly made and reformed in an effort to keep our network strong. This year Debbie Fant, my counterpart in Idaho, chaired an extremely helpful session on Folk and Traditional Arts Apprenticeships, and I met informally with colleagues around the West to compare notes and provide program support.

Travels in 1995

In the new year, I look forward to visiting all the Tribal Colleges with our project coordinator Wilma Matte to provide technical and programmatic assistance on their educational projects. I also plan to begin survey fieldwork in earnest, with visits to each of our master and apprentice artists. Let's hope the weather complies with my travel schedule!



Fran Morrow, Director of Artist Services

AIS/C Residencies

If you want to have a rewarding experience as well as have some fun, I strongly recommend you make a site visit to any of

our artist residencies that are happening in your local communities. We have a residency schedule listed on page 8. It is truly an opportunity to see students, artists, teachers and the community members enthusiastically experiencing the arts. Recently, I visited with Gwen Hoppe, a long-term artist, who is doing a media residency with Montana Community Access Television (MCAT) and the Missoula School District. We viewed samples of some of the student programs which are shown to the community via MCAT every two weeks. One of the impressive aspects of this residency is the arts education impact on diverse curricula from the natural science classes, French classes, English classes and art classes to name a few. This residency truly integrates arts into all subject areas.

In December Francesca and I attended the Hmong New Year, a celebration which featured students dressed in traditional clothing performing Hmong dances and songs. These students study the traditional Hmong art forms with our folk artists Mao Mona Ly and Tou Yang in a long-term residency through the Missoula School District Bilingual Program. Watching the students as well as the proud family and community members made for a wonderful evening. Our only regret was the fact that snowy weather forced us to leave before the traditional music turned into "rock" music so we missed the students transforming back into "western" culture song and attire.

Spring All Arts Event

The Montana Alliance for Arts Education's *Spring All Arts Event*, a series of creative workshops for rural teachers, is scheduled for April 11 and 12, 1995 in Pablo. This event will happen at the same time as Garth Fagan Dance company and the Salish and Kootenai Chief Cliff Singers premiere performance of a cooperative work created by the two companies.

Fellowships

It's that time of year again. The deadline for Individual Artist Fellowships is April 24, 1995. The application will be included in the February mailing of *ArtistSearch* Opportunities. The fellowship seeks to recognize and encourage outstanding Montana artists who have demonstrated excellence in their work. The disciplines included are dance, music, theater, visual arts, crafts, photography, media arts, and literature. Panelists are selected with professional expertise in the various disciplines to review the applications and the final announcement of the recipients will be made in late June.

First Book Award

We have sent off copies of Martha Elizabeth's manuscript and bid proposal to 22 book presses. Now we sit back and wait. Martha Elizabeth has been a wonderful help by doing a great deal of research about the different presses. Marlene Prange (MAC's 1992-93 First Book winner) has also been a helpful resource. They have made my job so much easier.



Bill Pratt, Director of Organizational Services

Cultural and Aesthetic Projects

During December and January, I will be preparing for and staffing the hearings

of the Long Range Planning Joint Subcommittee during the FY95 Montana Legislature. This committee will review the funding recommendations of the Cultural and Aesthetic Projects Advisory Committee for \$620,000 in grants from Montana's Cultural Trust. Applicants for these funds will soon be receiving information from this program about the amount that the citizen committee has recommended for your organization and information about testifying before the Legislative committee. Please contact me if you have any questions about the recommendations, the committee comments and the hearing process.

Local Arts Agency Grant

In mid-December, I submitted a three-year request of \$226,188 to the Local Arts Agency Program of the National Endowment for the Arts to support technical assistance and salaries. If received, this grant will partially fund:

- the Council's Rural Arts Program.
- salary support for executive directors of local arts agencies in underserved communities—we have asked to offer a third year of support for program participants.
- the Council Peer Consultant Network which will be established in the spring of FY95 to augment the technical assistance efforts of its Rural Arts Specialist and Council staff. This project will train and support peer consultants in specialized areas of technical assistance and partially support their visits to rural communities.
- a communications package that will partially subsidize participation by rural arts organizations in Arts Wire, the national electronic network for the arts and two annual live two-way audio/video conferences on the state's METNET system.

Kudos to Carleen Layne, the Council's accountant and "Queen of the Spreadsheet" for fine tuning the budget so all the figures balance.

Survival skills for artists

In my "spare" time, I've been researching existing state programs that offer financial and technical assistance for artists interested in developing their businesses and business survival skills. My early findings, show a recognition of the importance of the artists' role in the economic life and a willingness to hear about their special needs. Much more work needs to be done in this area, but the initial signs are hopeful. Stay tuned for more in future issues of *ArtistSearch*.

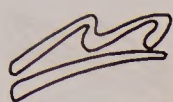
Arts Build Communities

On November 22, U.S. Housing and Urban Development Secretary Henry Cisneros announced the launch of National Assembly of Local Arts Agencies' Institute for Community Development and the Arts at an event entitled "Arts Build Communities." Supported with an NEA Challenge Grant, NALAA's Institute is designed to change the way America changes communities, connecting the arts to federal agency initiatives for advancement at the local level.

NALAA's Institute's motto—Local Arts. Local Change.—reflects its mission to research and document more than 1,000 programs in 160 cities in 50 states that illustrate this country's return on its investment in community development through the arts. Over the next three years, the Institute will examine innovative ways in which the arts are being used to address issues such as crime, youth at risk, housing and economic revitalization.

A national resource, the Institute will provide case studies of replicable programs and the tools to adapt these programs to communities throughout the country. The Institute's partners include: U.S., Conference of Mayors, International City/County Management Association, National Conference of State Legislators, National Association of Towns and Townships, National Endowment for the Arts, the President's Committee on the Arts and Humanities, and BRAVO Cable Network. For more information on the Institute for Community Development and the Arts, contact NALAA at 927 15th Street, NW, 12th Floor, Washington, DC 20005; tel 202-371-2830; fax 202-371-0424.

Low budget photography for artists made simple



6

By Mark Ratledge

Making good quality slides for grant and fellowship applications is very important. Your slides are your only method of communicating with panelists who will look at perhaps thousands of slides during any given jury panel. You know what your art looks like because you see it everyday; panelists don't, and have only your slides to view. If the panelists can't see your art because of low quality slides, they can't or won't make a decision.

You don't need to pay a photographer to produce slides of your art work; you can produce your own low budget slides with good results, if you take your time

and prepare properly. It's not difficult, but be prepared to try several times in order to get good slides. You don't need an expensive camera if you set up and prepare properly. A standard 35mm camera with interchangeable lenses is best of course (a 50mm lens works well), but inexpensive automatic 'Point-and-Shoot' cameras will work if used properly. Bear in mind that Point-and-Shoot's have a lens that has a fixed focus, and will not give slides that are in

focus if used closer than two feet.

If your artwork is small, try looking through the viewfinder at your piece, and reading the close-up instructions for the camera. If your camera won't work, try to borrow a 35mm camera with a closeup lens; they will usually work to within six inches.

If you need slides of fine detail of your art, or your art is jewelry or other small objects, it may be best to get a professional to shoot slides. It's a good idea to try a 12 exp. roll of slide film on a few pieces of your art the week before the mailing deadline, especially if you are using a Point-and-Shoot. This will give you a chance to try out your camera, work out the bugs in your method, and ensure that you have good slides for the deadline.

Low budget photography of art works best under natural light. My favorite 'cheap' method involves photographing outside in the morning or evening when the sunlight is low and direct. This is sometimes difficult this time of year, but it can even be done inside if you have windows to the south and east. Try and pick a day when there is plenty of light and you won't need to use a flash.

If you use lamps or other lights to illuminate your art with regular slide film, the true color of your art will not show in the slides. For the do-it-yourselfer, 100 to 200 speed daylight slide film is adequate, and this slightly higher film speed will make up for a lack of bright light. Daylight film is for daylight, and Tungsten is for indoors under special lighting. Don't mix them: the colors will look anywhere from funny to terrible.

If you are using a fully automatic Point-and-

Shoot camera, let it set itself. If you are using a 35mm, and the F-stop is adjustable, use F-8. If you can set the shutter speed, try 1/125th of a second. Don't stand over your artwork on the floor; hang it on a wall at your eye level, facing the available light. This method will minimize shadows cast on the art.

If it is 2-D, be sure it is plumb, i.e., flat against the wall and level. This will ensure that all areas of the art are in focus. Use a backdrop to cover the wall area, which can be something as simple as a white bed sheet or a dark plain blanket. For 3-D art and sculpture, place the work on a stand or pedestal, and use a backdrop to cover the stand and hide the background. This backdrop is important for 2-D as well, because chances are good that your artwork will not fully fill the frame of the camera's viewfinder, and the finished slides will show overlap onto the backdrop.

If your art is small, put it on a piece of cloth draped over the step on a ladder so you can get close to it with the camera. Fill the frame in the viewfinder without cropping the edges of your art. Take your time centering the art, and use a ladder or chair back to steady your arms and your camera. Be sure you see what you want before taking a picture. If the daylight is bright and direct, be sure to not cast your own shadow onto the art. If in doubt of what you are doing, keep notes while taking pictures, and then you will be able to figure out what you did right or wrong when the slides come back from the lab.

Mark Ratledge is a photographer from Missoula and a 1992 MAC Fellowship recipient.

A note from Ian Elliot

Ian Elliot, founder of Starfire Productions in Billings, continues to rehabilitate after sustaining serious injuries in a car accident this past May.

In a letter to members of the Art Beyond Boundaries Consortium, Elliot wrote:

"I am pleased to report that I am completing my rehabilitation therapy while residing back in my beloved Montana home. It is truly remarkable to be on the receiving end of such an outpouring of support and encouragement from literally hundreds of 'angels' such as yourselves during this traumatic period in my life. I'm writing a new screenplay about my recent experience in an effort to help bridge the information gap concerning head injury issues. I look forward to serving arts development in the future and offer this advice to all my fellow boundary jumpers in the arts: Work Happy—Work Productively—Work Together—But Don't Work So Hard! Time to go with the flow... Yours in the Arts! Ian"

1995 Montana Art Gallery Directors Association Exhibits

Affinities (North Dakota Art Gallery Association, Fargo, ND)—This exhibition, with poems by Mark Vinz and photographs by Wayne Gudmundson, represents a sampling of the artists' individual works from the past two decades.

Blue Highways (James Craig, Wolf Point, MT)—James Craig's carved images and found objects are contemporary and allude to issues of the rural environment, as well as other facets of life.

Ceramic Fans (Christine Pendergrass, Bend, OR)—In this series of 22 ceramic fan wall sculptures, Christine Pendergrass utilizes the fan format as a point of departure for exploration of the multiple association related to the central fan theme.

Drawn to the Page (Visual Arts Resources, Eugene, OR)—Providing a brief glimpse into the bygone era of magazine illustration, this exhibit includes preliminary sketches, rendering and printed tearsheets by a dozen artists who designed illustrations for magazines.

Edith Freeman Retrospective (Yellowstone Art Center, Billings, MT)—This exhibit includes 22 recent acquisitions by the Yellowstone Art Center shown together with 11 other prints by Edith Freeman acquired in previous years.

Facades (Nona Jane Van Dyck, Great Falls, MT)—Artist Nona Jane Van Dyck uses salvaged windows in 20 mixed media assemblages to examine how home's facade may not always be indicative of what's inside.

International Faux Post (Visual Art Resources, Eugene, OR)—A collection of "Artistamps"—miniature artworks, produced in small editions and distributed among artists and collectors, that mimic the look of postage stamps.

Judith Basin Encounter Series (Art Museum of Montana, Missoula, MT)—George Gogas takes viewers on a joyous encounter of Western and modernism in a series of paintings depicting imaginary encounters of fellow painters Pablo Picasso and Charlie Russell.

Montana Portraits (Hockaday Center for the Arts, Kalispell, MT)—21 works by 15 Montana artists examining a wide range of portraiture.

Painted Faces (Linda Talbott, Anaconda, MT)—Presented as large scale photographs, Linda uses theatrical make-up to create paintings on her body, then photographs herself.

Paintings, Prose, Poems and Prints (Paris Gibson Square Museum of Art, Great Falls, MT)—The upper Missouri River's past and present is united in this multi-disciplinary exhibit, inspired by a three-day float trip taken in 1992 by a diverse group of Montana visual artists, writers and scholars.

Photographs by Ernie Briscoe (Graphic Photography, Jacksonville, OR)—A collection of 40 photographs that depict ranch life and cattle culture of mid-1940s eastern Montana.

Reencuentros/Re-Encounters (Exhibit Touring Services, Cheney, WA)

Sacred Sanctuaries (Visual Arts Resources, Eugene, OR)—Gary Tepfer's evocative color photographs and interpretive materials explore the symbols of the ancient rock paintings, the history of the canyon dwellers and the spiritual rituals still practiced today by Native Americans of the southwestern United States.

Three American Regionalists (Tweed Museum of Art, Duluth, MN)—30 original lithographs by Thomas Hart Benton, John Steuart Curry and Grant Wood examining the state of American art in the 1930s and its intimate connection with concurrent ideas and events.

1995 MAGDA-sponsored exhibits schedule

Copper Village Museum & Arts Center, Anaconda

"Painted Faces," 1/4-1/28

"Edith Freeman Retrospective," 5/1-6/1

"Reencuentros/Re-Encounters," 7/1-8/1

"Judith Basin Encounter Series," 8/1-9/1

Beall Park Art Center, Bozeman

"Paintings, Prose, Poems & Prints," 4/1-5/1

"Blue Highways," 5/1-6/1

ASMSU Exit Gallery, Bozeman

"Judith Basin Encounter Series," 3/15-4/15

Arts Chateau, Butte

"Ernie Briscoe: Photographs," 2/1-3/1

"Montana Portraits," 2/1-3/1

Liberty Village Arts Center, Chester

"Painted Faces," 5/1-6/1

"Paintings, Prose, Poems & Prints," 6/1-7/1

"Blue Highways," 7/1-8/1

"Edith Freeman Retrospective," 8/1-9/1

"Judith Basin Encounter Series," 10/1-11/1

"Ceramic Fans," 11/1-12/1

"Sacred Sanctuaries," 12/1-1/1/96

Blaine County Art Museum, Chinook

"Judith Basin Encounter Series," 5/1-6/1

"Ceramic Fans," 6/1-7/1

"Montana Portraits," 8/1-9/1

WMC Gallery/Museum, Dillon

"Reencuentros/Re-Encounters," 2/2-2/28

"Drawn to the Page," 3/15-4/15

"Montana Portraits," 6/1-7/15

"Painted Faces," 9/1-10/1

"Judith Basin Encounter Series," 11/15-12/15

Hockaday Center for the Arts, Kalispell

"Edith Freeman Retrospective," 2/15-3/15

"Painted Faces," 2/1-3/1

"Paintings, Prose, Poems & Prints," 2/1-3/15

"Reencuentros/Re-Encounters," 4/1-5/1

"Ernie Briscoe: Photographs," 4/1-6/1

"Affinities," 8/1-9/22

Lewistown Art Center

"Edith Freeman Retrospective," 1/1-2/1

Custer County Art Center, Miles City

"Ernie Briscoe: Photographs," 7/13-8/27

"Affinities," 10/5-11/12

"International Faux Post," 10/5-11/12

"Sacred Sanctuaries," 10/5-11/15

Missoula Museum of the Arts

"Three American Regionalists," 11/15-12/1

U of M University Center Gallery, Missoula

"Facades," 4/1-5/1

MonDak Heritage Center, Sidney

"Ceramic Fans," 4/15-5/15

"Facades," 5/15-6/1

Fellowship Spotlights

In June 1994, the Montana Arts Council awarded 10 Individual Artist Fellowships for 1994-95. Throughout the year *ArtistSearch* will spotlight each of these artists. This issue features composer Lyon Dalton and visual artist Susan Stewart.

Lyon Dalton, Music

Advertising man by day and composer by night has become a regular routine for Fort Benton composer Lyon Dalton.

The owner of a successful advertising agency in Fort Benton, Lyon nightly fulfills his lifelong dream of composing classical music. His love for music began at a very young age—composing and playing music since he was five. “My mother inspired me with her musical compositions,” he said. “From that age up, I always had a musical style all my own.”

He was majoring in composition at California State University, Northridge, when his musical career took a sharp turn when his father was forced into retirement due to ill health. Lyon’s takeover of Dalton Advertising in 1976 put his musical career on hold for several years.

Nine years ago Lyon and his wife fell in love with Montana when they came out to visit some friends. “We wondered if we could make it work here, and discovered that we were willing to sacrifice a lot to give it a try.” The gamble worked out. Despite moving from Los Angeles to rural Fort Benton, Dalton Advertising has continued to flourish, and Lyon says that since moving he has allowed himself more time to write and compose.

He describes his music as influenced by his love for modern tonality, rhythmically complex textures and counterpoint. However, Lyon is quick to point out that descriptions aren’t important—what really matters is whether the music is expressive and exciting to the listener.

His piano suite “Chromacosms” has been performed at the Composer’s Showcase at the University of Montana, and his suite for cello and piano, “Angular,” commissioned for the Mistral Duo



last year as part of a Montana Arts Council fellowship to pianist Su Suits, has been performed throughout Montana. “Sonata for String Quartet” was written expressly for the Cascade String Quartet.

Coincidentally, the compositions that Lyon has produced since living in Montana have been also recently submitted to California State University, Northridge, and accepted for completion of his composing degree, which he began more than two decades ago.

Lyon’s next musical goal is to write a work for a full symphony orchestra, with an eye toward the Great Falls Symphony.

“I’m interested in giving back to the Montana community, which has shown me so much encouragement and support,” he said.

Susan Stewart, Visual Arts

The creation of art connects Susan Stewart with her existence—reflecting the spiritual realms as well as the mental, physical and emotional.

In her recent paintings, Susan uses figurative elements to explore how Indian people have been objectified and romanticized over time. “I feel a need to voice the Indian history and state the positive contributions that Native Americans have given the world.”

A Crow Indian who resides in Bozeman, Susan strives to address the deep spiritual link that Indian professionals have to their tribal communities and examine the Eurocentric view that mainstream society has of Native Americans.

She writes: “When the standards that we are measured by are alien to our perspective, it is often impossible to acknowledge the

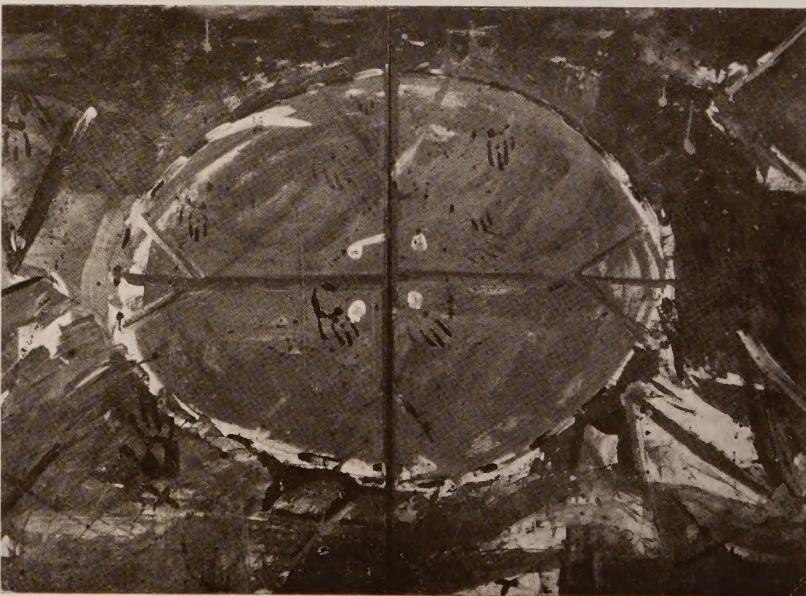
contribution we have made as a people (race). We are not two dimensional beings, but it is very obvious that mainstream society chooses not to look beneath the communal surface appearance. I ask, how are we to deal with these misunderstandings? (misinterpretations or misrepresentations) Maybe it is the ‘bridge’ that allows for a voice to be heard.”

Susan’s work has appeared in numerous exhibits around the country, including two major shows in 1994: “The Spirit of Native American,” a traveling exhibit in Central and South America sponsored by the American Indian Contemporary Arts in San Francisco; and “Artists Who Are Indian,” an exhibit at the Denver Art Museum.

But she doesn’t limit her artistic work to a canvas. Stewart is currently working on a collaborative theatrical effort with Muriel Miguel, a founding member and artistic director of Spiderwoman Theater Company. In this all-Native American production entitled, “Otter and the Ecology,” Muriel will star and direct and Susan will design the costumes and sets.

Susan said she met Muriel last March when Montana Indian Contemporary Arts helped sponsor performances of Spiderwoman Theater in Helena. The two have since met to brainstorm on this latest effort which is scheduled for completion in 1997.

Stewart is also an active member of numerous organizations including president of the Montana Indian Arts and Cultural Association and Atlatl Second Circle Regional Board Member. In Bozeman she serves on the boards of the Beall Park Art Center, Partners of America and Native Voices.



Crow-Mapuche Drum Series, 1991, Acrylic on Canvas, 50" x 100"

Elections go well for South Dakota arts

Video Lottery was approved by the voters of South Dakota restoring about \$65 million to the general fund. Dakota Initiative 1, which would have capped property taxes and taken \$320 million from the general fund with no provision for other revenue, was defeated by a tiny margin during the November elections. The impact these restored state funds will have on the arts in South Dakota is yet to be determined. The South Dakota Arts Council’s existence was threatened earlier in 1994 in a public debate concerning the future of Video Lottery.

In other election news, the South Dakota Arts Council has expressed tremendous enthusiasm for the election of South Dakota Senator Tom Daschle as Minority Leader of the US Senate. Daschle spoke at the last Dakota Arts Congress in Aberdeen. According to Janet Brown, director of South Dakotans for the Arts, “He is a good arts supporter (A+ rating from the NALAA survey of Congress people). He will be a dramatic contrast in style to Majority leader Dole. Tom is a gentle, kind person with great common sense and a wonderful staff. South Dakota is ever so proud of him!”



Cruising the Internet

A learner's permit on the Information-Superhighway

by Steven B. Jackson

The "Internet" is an often repeated and much heralded topic of our times. We've all heard about it, and only a year ago, I only vaguely understood its significance. I remember thinking that only "computer types" and government agencies are interested in using such a system. What a difference a year makes.

I got started on my trail of exploration in 1993, after receiving a grant supported modem and software. My first "on-line" experience was with METNET (the Montana Educational Telecommunications Network) bulletin board system. METNET introduced me to the basics of "logging in," sending "e-mail," and gave me my first experience with "browsing" an electronic bulletin board. If you're like me, you start by thinking that you are only interested in a few subject areas, such as "fine arts," but I soon found myself exploring discussions on many different subjects.

I had heard from various friends and colleagues that a "modem" could open up a world of new communication and information opportunities via a thing called the Internet, but I had no idea how to get on the "information-superhighway"? I had a modem, I was reasonably adept with my new communications software, and I had a new curiosity for electronic exploration. What was next? Well, a new incentive soon arose. My wife had been using e-mail to communicate with distant colleagues in her work at the MSU libraries. She encouraged me to get "on-line" so we could exchange e-mail while she finished her masters degree in Tucson, Arizona, this year. Fortunately, I also work for Montana State University, so my gateway to the world of the Internet was as painless as asking for a staff account on one of the network server computers on campus. Once my account was established, I was set. Technically speaking, I could now connect to the Internet, but from a practical standpoint, I couldn't figure out how to get on the highway, let alone go anywhere.

I have been a Macintosh user for most of my computer life, with some limited experience using DOS to program a multi-projector 3-D slide show system at work. What I found when signing on to my campus Internet account was neither Macintosh nor DOS, but a thing called "Unix." Unix is the name given to a computer operating system developed years ago at the Bell

laboratories and embellished by numerous other universities and companies since. It has become the widest used operating system in the world and most of the gateways and roadways on the information highway are accessed using the Unix system. After a period of many trials and many more errors, I finally asked the campus computing center for help. They kindly gave me step-by-step directions on how I could download a text called *The Big Dummy's Guide to the Internet*. Once I successfully downloaded and printed the file (174 pages), I was set to go exploring as a legitimate "dummy" with guide in hand.

I have traveled all over the world on the Internet since my tentative beginnings last year. Every session is still a learning experience, but I now have a basic knowledge of the Unix command language and can send and receive files without much difficulty. I do my traveling in the evenings on my home computer, since most Internet sites are so busy during daytime hours that it is nearly impossible to connect and work is usually too hectic to allow much time on-line. I recently read in *Wired Magazine* that there are approximately 2.3 million computers connected to the Internet all over the world. Being a part of such a vast and diverse network is difficult to comprehend, but regardless of size or scope, the Internet is basically a system of communication and information. From a personal viewpoint, what I have discovered in my explorations has been both practical and entertaining.

On the practical side, I have been able to access information on government grant funding sources, pending government legislation, conservation and preservation resources, and have become acquainted with several professional colleagues whose interests closely follow my own. I am currently subscribed to several "list-serves" that allow me to keep in touch with my colleagues in the museum profession. These list-serves allow me to ask questions that are read and answered not by one or two individuals, but by virtually hundreds of people. The active daily discussions, while not always of interest, have provided useful information on many museum-related subjects. What is more important, news groups and list-serves help to ease the sense of professional isolation by allowing communication and information access between museums throughout the world. It is important to know that other curators have similar concerns and interests.

The Internet also provides access to countless archive sites offering the latest in "freeware" and "shareware" software for my computer. Everything from screen savers to virus protection is available for download and trial. If you like the software and use it often, you simply send the software creator a shareware fee (usually \$5-\$25) to officially register your copy. It is the free enterprise system at its best and it is much cheaper than buying those expensive, memory hungry, commercial software programs!

On the entertainment side, there are archive sites, news groups, and bulletin boards for just about anything under the sun. You can download copies of artist's electronic artwork, poetry, literature, recipes, computer games, and even tax forms. Some of my favorite discoveries are: a chess program that plays against you with adjustable degrees of difficulty, a fly-fishing bulletin board that offers stream reports and fly-tying tips, an adventure game of exploration and mental skills called "Another Fine Mess," and an electronic version of a favorite old game called "Fortune Hangman" with changeable word categories such as art, history, or geography.

I am, by my own admission, becoming one of those "computer types" that I refer to at the beginning of this article. I have found, as many people have, that world wide communication and access to information are addictive. Even the general public has begun to sense the possibilities of the system. A recent study polled American consumers on what they most want from the vast array of possibilities presented by the information-superhighway. A clear majority of the people polled favored electronic voting in elections, search access to reference materials, distance learning, electronic town hall, and other educational and civic minded uses. Far down the list was the industry touted video on demand or other consumer motivated pay-as-you-play uses. I only hope that as the technology of the Internet evolves, people will continue to utilize its resources for productive means. Meanwhile, I'll be roaming cyberspace in search of the next discovery.

Steven B. Jackson is the Curator of Art and Photography for the Museum of the Rockies.

NEA statistics

A recent fact sheet developed by the National Endowment for the Arts for educational purposes indicates the following statistics:

- The NEA costs each American just \$.64 per year.

- One Endowment dollar attracts \$11 and more for the arts from state, regional and local arts agencies, foundations, corporations, businesses and individuals.

- For every dollar the Endowment invests in communities, there is a 20-fold return in jobs, services and contracts. On a national level, the nonprofit arts generate an estimated \$37 billion in economic activity and return \$3.4 billion in federal income taxes to the U.S. Treasury each year.

- More than 1.3 million Americans are employed in the not-for-profit arts industry, more than in any of the following professions: legal services, police and firefighting, mining, advertising, and forestry and logging, among many others.

- Since 1970 the number of artists employed in the country has more than doubled.

- In 1965, there were but five state arts agencies. Today, every state has one.

- A recent Lou Harris poll indicated that a full 60 percent of the American people believe that "the federal government should provide financial assistance to arts organizations, such as art museums, dance, opera, theater groups, and symphony orchestras." Almost as many, 56 percent, say they "would be willing to pay \$15 more in their own taxes per year to support federal government efforts in the arts."

The agency has also recently developed a informational profile sheet entitled, "National Endowment for the Arts: The Federal Role." For more information, contact the NEA, 1100 Pennsylvania Avenue, NW, Washington, DC 20506; (202) 682-5400.

Artists in Schools/Communities residency schedule

Lockwood Extended Studies Program, Billings
Contact: Kathleen Bowen, 248-3239
Artist: Aleph Movement Theatre
January 2-6; January 9-13

Blue Creek School, Billings
Contact: Susan Hamersley, 259-0653
Artist: Kevin Hart
January 9-13

Lincoln School, Lincoln
Contact: Annette Gardner, 362-4201
Artist: John LaFountaine
January 2-6

Grantdale School, Hamilton
Contact person: Phillip Santee, 363-1889
Artist: Chip Jasmin
January 9-13, January 16 - 20

Montana City Middle School, Montana City
Contact: Penny Koke, 442-6779
Artist: John LaFountaine
January 9-13

Twin Bridges Elementary, Twin Bridges
Contact: Diane Carroll, 684-5828
Artist: Phoebe Toland
January 9-13

Headwaters Academy, Bozeman
Contact: Shaun Gant, 585-9997
Artist: Craig Menteer
January 9-13

Whitehall Elementary, Whitehall
Contact: Larry Brazill, 287-3882
Artist: John LaFountaine
January 23-27

Central School, Helena
Contact: Tina Veroulis, 447-8816
Artist: John LaFountaine
January 30-February 3

West Glacier School, West Glacier
Contact: Doug Odell, 888-5312
Artist: Chip Jasmin
February 6-10

Radley Elementary, East Helena
Contact: Liz Townsend, 227-5851
Artist: John LaFountaine
February 6-10

Kessler School, Helena
Contact: Dianne Delaney, 442-6779
Artist: Carol Soth
February 6-10

Park City Schools, Park City
Contact: Gail Richardson, 633-2350
Artist: Susan Terence
February 13-17

Irle School, Glasgow
Contact: Dennis Idler, 228-2410
Artist: Marcia McEachron
February 20-24

Rositer School, Helena
Contact: Keith Meyer, 458-5001
Artist: John LaFountaine
February 27-March 3

Long-term residencies

Hmong-Bilingual Ed, Missoula School Dist
Contact: Bettsy Williams, 728-4000, ext.1054
Artists: Tou Yang and Mao Moua Ly

Missoula Community Access Television
Contact: Mary Canty, 549-6912
Artist: Gwen Hoppe

Great Falls Public Schools
Contact: Terry Thall, 791-2259
Artist: David Powers

Exhibits, Jan. 1–Feb. 28



"Young Billy" Young, a photo by Michael Crummett, is part of the exhibit "Photographing the American West," Jan. 27-March 26 at the Paris Gibson Museum of Art in Great Falls.

Anaconda: Copper Village: "Linda Talbott: Painted Faces," Jan. 4-Jan. 28; "Dude Ranch: Photography," Feb. 3-March 15

Billings: Yellowstone Art Center: 27th Annual Art Auction Exhibit, Jan. 27-March 3 —Northcutt Steele Gallery: "Pip Brant: paintings," Jan. 18-Feb. 9

Bozeman: ASMSU Exit Gallery: "Judith Basin Encounter Series," March 15-April 15

Butte: Arts Chateau: "Ernie Briscoe: Photographs," Feb. 1-March 1 and "Montana Portraits," Feb. 1-March 1

Dillon: WMC Gallery/Museum: "Gary Lundy: Bound in Quicksand of Bodies, mixed media," Jan. 10-Jan. 30; "Reencuentros/ Re-Encounters," Feb. 2-Feb. 28

Great Falls: Paris Gibson Square Museum of Art: "Sister Mary Trinitas: ceramics," "Jack Franjevic: visual arts" and "Mirle Freel: visual arts," through January 20; "Photographing the American West," with artists including: Robert Adams, Jill Brody, Lynn Donaldson, Mick McMillan and Ron Paulick, opening reception Jan. 26 —C.M. Russell Museum: "William Gollings," through Jan. 2; "C.M. Russell Christmas

Exhibition," through Jan. 8; and "C.M. Russell Permanent Collection," Jan. 12-Feb. 19

Helena: Montana Historical Society: "Riders Under the Big Sky," and "The Horse in Art," Jan. 24, 1995-Jan. 1996; —Holter Museum of Art: "Alden Mason: painting" and "Tom Foolery: Toy Sculptures," through Jan. 15; "Clarice Dreyer and Steve Kelly: Installation," Jan. 20-Feb. 26; and Edible Art Show/Mardi Gras, mid-February

Kalispell: Hockaday Center for the Arts: "Edith Freeman: Retrospective," Feb. 15-March 15; "Linda Talbott: Painted Faces," Feb. 1-March 1; "Paintings, Prose, Poems and Prints," Feb. 1-March 15;

Lewistown: Lewistown Art Center: "Edith Freeman: Retrospective" Jan. 1-Feb. 1

Miles City: Custer County Art Center: "16th Annual Juried Show," Jan. 22-March 5, reception Jan. 22, 1-4 p.m.

Missoula: Missoula Museum of the Arts: "Jim Todd: Portraits of Printmakers," Jan. 13-March 11; "Jacob Lawrence: Thirty Years of Prints (1963-1993)," Jan. 30-April 22 and "Three American Regionalists" —UM Gallery of Visual Arts, "Fred E. Miller: Photographer of the Crows," Jan. 9-Feb. 25

LAAs encouraged to apply for grants

On April 1, 1995, the Montana Arts Council, as part of its Grants to Organizations program, will again accept grant applications for two years of funding to hire new executive directors of Local Arts Agencies in artistically underserved communities or to increase the hours and salaries of existing executive directors. Recipients may also apply for a third year of funding in April, 1997. This program was established to help all-volunteer or primarily volunteer local arts agencies stabilize their organizations through the hiring of executive administrative staff.

In FY95 and FY96 a total of \$42,604 was awarded to the Schoolhouse Museum and Art Center in Colstrip and the Southwest Montana Arts Council in Dillon to hire executive directors. The Carbon County Arts Guild in Red Lodge was also supported to extend the hours and increase the salary of its existing executive director.

Grant recipients may receive technical assistance from the Council's Rural Arts Specialist through telephone consultation and scheduled community visits. The Council will provide a library of resource materials to participating organizations and Council staff is also accessible via electronic mail at no cost through METNET and via the Internet at—montana@tmn.com.

Applicants must match the first year's grant with only one dollar for each two received; the second year's with a dollar for dollar match; and the third year with two dollars for each grant dollar received. Grant funds are dependent upon the Council receiving support from the National Endowment for the Arts Local Arts Agencies Program.

For more information about the program contact: Bill Pratt, Director of Organizational Services at 444-6430.

MAC Grants

GRANTS TO ORGANIZATIONS are awarded each year for arts projects occurring between July 1 and June 30. Eligible to apply are non-profit organizations that have their 501(c)(3) IRS status. Applications are reviewed by panels composed of individuals with expertise in specific disciplines. Each dollar in grant funds must be matched by the applicant with one dollar in cash or in-kind goods and services; at least one-third of the amount requested must be matched in cash. Grants seldom exceed \$6,000. The average grant is \$1,500. Contact Bill Pratt. Deadline: April 1, 1995.

IMMEDIATE ACTION GRANTS are given throughout the year to enable the Council to respond to unanticipated opportunities or emergencies that did not allow an applicant to submit a grant request at the regular deadline. These grants generally do not exceed \$500 and decisions will be dictated by the availability of funds and the nature of the request. Applicants must have received their 501(c)(3) status or be an element of government. Contact Bill Pratt.

UNDERWRITING ASSISTANCE GRANTS are given as "courage money" to sponsors of professional performing arts touring companies and artists. Awarded on a first-come, first-served basis; preference is given to small communities. Grants are limited to a maximum of \$400. A community can receive no more than two Underwriting Assistance grants in a fiscal year (July 1 through June 30). Sponsors are encouraged to apply early, as funds are limited. Contact Bill Pratt.

INDIVIDUAL ARTIST FELLOWSHIPS are annually awarded to artists of merit. Awards of \$2,000 each in a variety of disciplines are given by the Council. Applications are reviewed by panels composed of individuals with expertise in specific disciplines. Decisions are based on the quality of an artist's work. Contact Fran Morrow. Deadline: April 24, 1995.

FIRST BOOK AWARD is awarded in even-numbered years. This competition is Council-sponsored for Montana writers of poetry or short fiction who have not had a separate volume of their work previously published. The award provides for publishing, distributing and promoting the winning submission. Contact Fran Morrow.

PERCENT-FOR-ART PROJECTS began in 1983, when the 48th Montana Legislature enacted a law providing that up to 1 percent of the costs of capital construction projects be appropriated for use by the Montana Arts Council for the acquisition of art for new state buildings. The Council administers ongoing competitions to commission and purchase works of art for state-funded building and renovation projects. The next competition will involve the VA Hospital in Glendive. Contact Martha Sprague.

ARTISTS IN THE SCHOOLS/COMMUNITIES are grants that allow professional artists to work in residencies in schools or community settings. Residencies with nationally selected poets and writers, musicians, dancers, visual artists, theater artists, folk artists and video artists are available. Artists applying to be on the roster for the 1995-96 and 1996-97 school years have a January 6, 1995 deadline; the application deadline for sponsors is printed in the guidelines, and applications are reviewed monthly. Contact Fran Morrow.

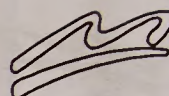
FOLK LIFE AND TRADITIONAL ARTS

APPRENTICESHIP PROGRAM proposals are accepted on an ongoing basis. This program seeks to match master traditional artists with serious up-and-coming members of the same traditional group, as a way to honor master traditional artists and to pass on knowledge and skills to assure the vitality of traditional culture bearers and the gifts they have to offer Montana. Contact Francesca McLean. Deadline is on-going.

CULTURAL AND AESTHETIC PROJECT GRANT

applications are reviewed by a sixteen-person advisory committee that makes funding recommendations to the legislature. These grants are awarded by the legislature for a two-year period. The grants process is administered by the Montana Arts Council, and grants are awarded in the following categories: Special Projects Grants, Operational Support Grants, Capital Expenditure Grants and Challenge Grants for Permanent Endowment Development. Contact Bill Pratt.

Montana Arts Council, 316 North Park Avenue, Suite 252, Helena, MT 59620-2201; (406) 444-6430; fax (406) 444-6548



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First Night in Cyberspace

First Night—an annual tradition in several U.S. cities which was arguably established in Boston, MA—is a public celebration of the New Year through gallery walks, street performances and public art projects designed for New Year's eve.

Revellers in Boston this year took their excitement from the street onto the "Information Superhighway." "Cyberfoo: First Night in Cyberspace" took place from 5 p.m. onward on December 31 at the Other Side Cosmic Cafe (407 Newbury Street, Boston, MA). "Cyberfoo: First Night in Cyberspace," is an interactive, hands-on tour of the Internet, led by "a group of net-savvy friends who first met online."

Graphics, videos, and still photographs sent to Boston from First Night celebrants in New York, San Francisco, Rome, and other cities across the country and around the world were on view. Computers in the Cafe were linked to other sites via graphical browsers, text-based virtual reality (muses), text-based conferencing systems, and real-time chat programs. Digital animation and homebrewed virtual reality from students at the School of the Museum of Fine Arts in Boston and by members of the Boston Computer Society were also displayed.

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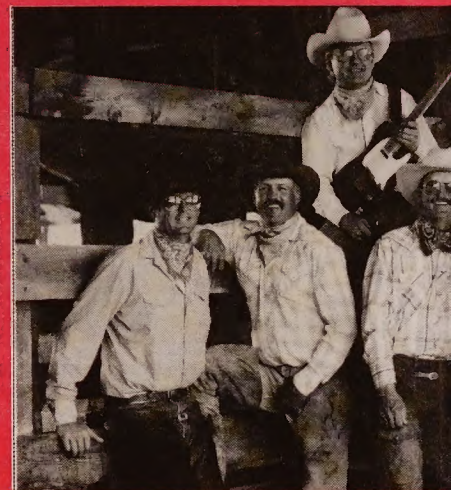
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"Simply Elegant," a fundraising event for the Alberta Bair Theater, stars Bernadette Peters in concert with the Billings Symphony Orchestra on February 11.



Turtle Island String Quartet performs at the Myrna Loy Center in Helena on January 28.



Ringling Five performs its classic western cow

Arts Calendar, January

Billings

January 7

Missoula Children's Theatre, "Johnny Appleseed," Alberta Bair Theater, 3 & 7pm, 256-6052

January 14

Billings Symphony Orchestra Chorale, Almita Vamos, Violin and Roland Vamos, Viola, Alberta Bair Theater, 8pm, 256-6052

January 22

Yellowstone Chamber Players, Claude Bolling Jazz Suite & Music for Clarinet and Percussion by Phillip Parker, Eastern Montana College Recital Hall, 3pm, 256-6052

January 24

Community Concerts, Palm Court Orchestra of London, Alberta Bair Theater, 8pm, 256-6052

January 25

The National Touring Company, "Camelot," Alberta Bair Theater, 8pm, 256-6052

February 1

The Acting Company, "Othello," Alberta Bair Theater, 8pm, 256-6052

February 4

Alberta Bair Theater, Heather Bishop Children Concert, 3pm, 256-6052

February 10-12, 16-19, 23-25

Billings Studio Theatre, "The Diary of Anne Frank," call for times, 248-1141

February 11

Alberta Bair Theater for the Performing Arts, "Simply Elegant," starring Bernadette Peters in concert with the Billings Symphony, 6pm Hors d'oeuvres, 7:30pm performance, 256-6052

February 18

Alberta Bair Theater, Alberta M. Bair Young Artists Concert, 8pm, 256-6052

February 26

Yellowstone Chamber Players, Music by Villa Lobos, Schubert, Pachelbel & Faure, Yellowstone Art Center, 3pm, 256-6052

Bozeman

January 14

National Guard Armory, Reggae Cabaret: Performance Art & Dance, Headwaters Academy, 8pm, 585-9992

January 19-21, 26-28

Vigilante Theatre Company, "Sherlock...Is That You?" Emerson Cultural Center, 8pm, 586-3897

February 10

Bozeman Symphony Orchestra, A Children's Concert, Willson Auditorium, 1:30pm, 585-9774

Choteau

February 14

Choteau County Performing Arts, Ringling Five, Ag Museum, 7pm, 622-3351

Glasgow

January 17

Fort Peck Fine Arts Council, Paul Taylor, Glasgow High School Auditorium, 7:30pm, 228-9208

February 21

Fort Peck Fine Arts Council, Pollo Loco, Cottonwood Inn, 7:30pm, 228-9208

Great Falls

February 24

C.M Russell Museum, Art Auction, call for times 727-8787

Helena

January 2

Art Center, First Winter Session of Classes, call for schedule, 443-2242

January 13-February 4

Grandstreet Theater, "The Liar," call for times, 443-3311

January 24

Helena Presents, Little Eagles of Siberia, Helena Middle School, 7:30pm, 443-0287

January 28

Helena Presents, Turtle Island String Quartet, Myrna Loy Center, 7:30pm & 9:30pm, 443-0287

February 3

Governor's Award for the Arts Ceremony, Helena Middle School, 8pm, 444-6431

February 3 & 4

Montana Performing Arts Consortium's annual booking conference, Myrna Loy Center, 443-0287

February 17-26

Grandstreet Theater, "Land of the Dragon," call for times, 443-3311

February 24 & 25

Helena Presents, Jane Comfort and Company "S/HE," Myrna Loy Center, 8pm, 443-0287

February 25

-Holter Museum of Art, Edible Art Show Fundraiser, 8pm, 442-6400

-Helena Symphony Society, Montana Symphony Association Young Artists Winner: Kodaly, Beethoven, Helena Civic Center, 8pm, 442-1860

Lincoln

February 22

Lincoln Arts Council, Bev Twillman, Storyteller, Lincoln Community Hall, 7pm, 362-4718

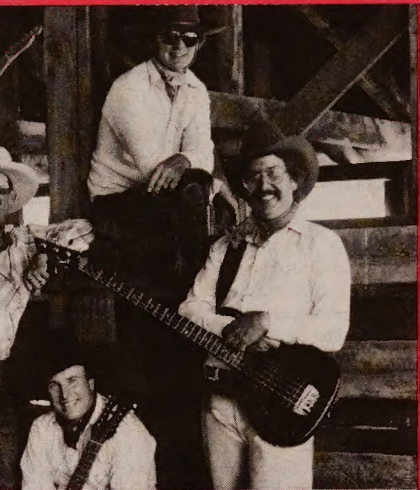
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Fort Peck Fine Arts Council presents Paul Taylor on January 17.



Storyteller Bev Twillman brings her lively stories to the Lincoln Community Hall on February 22 at 7 p.m.



boy songs in Chateau on Valentine's Day.

ry 1–February 28, 1995

Livingston

- January 6, 7, 8, 12-14, 18-21
Blue Slipper Theatre, "Wait Until Dark," call for times, 222-7720
- January 12, 13
Missoula Children's Theatre, "Jack and the Bean Stalk," Firehouse 5 Playhouse, 7pm, 222-1420
- January 26
Holbrook United Methodist Church, Linda Terry, Robert Worobec & George Sanborn, 7:30pm, 222-1112
- February 12, 19, 26
Empire Theatre, Second Annual Film Festival, 2pm, 222-6510
- February 17-19, 24-26
Firehouse 5 Playhouse, "The King and I," 8pm, 222-1420

Malta

- January 19
Fort Peck Fine Arts Council, Paul Taylor, Upstairs at Roger's Saloon, 7:30pm, 228-9208
- February 23
Fort Peck Fine Arts Council, Pollo Loco, Upstairs at Roger's Saloon, 7:30pm, 228-9208

Missoula

- January 12-29
Missoula Children's Theatre, "Working," a musical, Front Street Theatre, call for times, 728-1911
- January 27-28, February 3-4
Missoula Community Access Television, Video Art Workshop, call for times, 542-6228

- February 11-12
–Missoula Children's Theatre, "Wizard of the West," Front Street Theatre, call for times, 728-1911
–Missoula Symphony Orchestra, Ian Swensen, Violin Soloist, Wilma Theatre, call for times, 721-3194

Sidney

- January 16
Fort Peck Fine Arts Council, Paul Taylor, Middle School Auditorium, 7:30pm, 228-9208

- February 20
Fort Peck Fine Arts Council, Pollo Loco, Middle School Auditorium, 7:30pm, 228-9208

Whitefish

- January 20-28
Whitefish Theatre Company, "Educating Rita," Cavanaugh's in Kalispell, call for times, 862-5371
- February 23-26
Whitefish Theatre Company, "'Night, Mother,'" Buffalo Hill Golf Club, call for times, 862-5371

NEA DEADLINES

JANUARY 6 COMPOSERS –Composers –Collaborative Fellowships (202) 682-5445	–Jazz Special Projects –Fellowships for American Jazz Masters (202) 682-5445	FEBRUARY 15 VISUAL ARTS –Sculpture (202) 682-5448
JANUARY 13 LITERATURE –Fellowships for Translators –Professional Development (202) 682-5451	VISUAL ARTS –Other Genres (including conceptual, visual arts-based performance and video) (202) 682-5448	ARTSLINK –Collaborative Projects (202) 682-5496
INTERNATIONAL PROJECTS INITIATIVE –The Fund for US Artists/ Performing Arts (202) 682-5422	JANUARY 25 VISUAL ARTS –Photography (202) 682-5448	MARCH 3 LITERATURE –Poetry (202) 682-5451
JANUARY 20 JAZZ –Jazz Performance –Jazz Composition –Jazz Study	FEBRUARY 1 VISUAL ARTS –Painting (202) 682-5448	MARCH 15 VISUAL ARTS –Works on Paper –Crafts (202) 682-5448
	MUSEUM –Museum Training –Professionals (202) 682-5442	MARCH 31 MUSIC –Special Projects (202) 682-5445



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Opportunities

ArtistSearch makes every effort to print accurate deadlines, based on the information we receive. Unless otherwise noted, readers should assume the deadline we list is the date on which slides, artwork, etc. must be received, not the postmark deadline. The Montana Arts Council does not endorse programs, workshops, exhibitions and other events/projects listed in this update. Not wishing to limit our readers' opportunities by selectively publishing information, we leave the decision as to whether or not to participate to the individual.

Visual Arts, Crafts & Photography Call for Entries State and Regional

Newt Gingrich and the arts

American Arts Alliance (AAA) has begun an analysis of new Speaker of the House Newt Gingrich's position on the NEA based on comments about the NEA that reflect his views on the agency and its future. According to AAA, during a recent interview on a nationally syndicated TV news program, Gingrich responded to a question about the agency's future by stating that the agency should be "privatized." In response to a question about his position on the NEA during a question and answer period after a recent speech in Chicago, Representative Gingrich made the following points:

- He does not oppose the agency for "counter-cultural" reasons. He noted that "weird performance art" can occur; after all, that "involves freedom of speech." "But the government should not support speech."
- He noted that the arts are "freer" when supported by the private sector.
- He seems to define art exclusively as "performance art" and for the elite. His comments characterized art as "weird," exclusively performance art-based, as an activity that benefits only the elite, and as a frill.
- According to AAA, he also wants to eliminate funding for the Corporation for Public Broadcasting because it caters to the elite and is no longer needed due to expanding cable choices.
- He noted that his opposition to the agency was based on budget reasons, the need to cut the deficit.

Source: American Arts Alliance

Custer County Art Center is accepting works in all media from artists in Montana and surrounding states for its 16th Annual Juried Exhibition, January 23-March 6, 1995. Professional and amateur artists are welcome to submit their work. Cash prizes will be awarded and approximately 20 works will be selected for an eight-month traveling exhibition throughout eastern Montana. For more information, contact: Custer County Art Center, PO Box 1284, Miles City, MT 59301; (406) 232-0635. **Deadline: January 13, 1995.**

Northcutt Steele Gallery, on the campus of Montana State University in Billings, is seeking artists' work for exhibition in the 1995-96 academic year. Original work in all media is welcome. For more information, contact: Tracy Linder, Northcutt Steele Gallery, Montana State University-Billings, 1500 North 30th Street, Billings, MT 59101; (406) 657-2980. **Deadline: February 28, 1995.**

Paris Gibson Square Museum of Art announces the 1995 Art Equinox: a regional survey of contemporary art. Artists from CA, OR, ID, MT, ND, NE, NV, OR, SD, UT, WA and WY are invited to submit original work from all media. The fee is \$7.00 per piece, with a maximum of five works, and up to \$2,600.00 in cash prizes will be awarded. For a prospectus, contact: Paris Gibson Square Museum of Art, 1400 First Avenue North, Great Falls, MT 58401; (406) 727-8255. **Deadline: April 28, 1995.**

Montana State Auditor's Office invites all interested Montana artists to publicly display their work—free of charge—in the office foyer on a monthly basis. The space includes five walls, each approximately 8' X 10'. Two dimensional work is preferred and will be displayed for one month. Artists are responsible for delivering, hanging, picking up art and leaving business cards or price sheets for buyers. For more information, contact: Ed Tinsley, State Auditor's Office, PO Box 4009, Helena, MT 59604; (406) 444-2040 or (800) 332-6148. **Deadline: Ongoing.**

Visual Arts, Crafts & Photography Call for Entries National

1995 Art Show at the Dog Show, a national juried competition dedicated to canine art, is open to artists. Artwork must include a dog or dogs in the subject matter. Numerous cash awards, with first place receiving a \$1,000 purchase prize. For prospectus, contact: Joe Miller, 11301 West 37th North, Wichita, KS 67205; (316) 722-6181. **Deadline: January 13, 1995.**

National Multiple Sclerosis Society's Project Rembrandt seeks submissions from artists with Multiple Sclerosis in all visual media for the Creative Will 1995 National Juried Biennial. Artists must submit work on behalf of themselves, although they may receive help with the preparation. Work must have been created after the onset of the artist's MS. For complete guidelines and an entry form, contact: Andrea Furey, Project Rembrandt, National Multiple Sclerosis Society, 733 Third Ave., New York, NY 10017-3288; (212) 476-0442. **Deadline: January 20, 1995.**

Cedar City Art Committee's 54th Annual "Open" Art Exhibition, April 6-28, 1995, is open to all artists and all media. There will be purchase awards and sale, and a maximum of three entries are allowed. For a prospectus, send a SASE to: Cedar City Art Committee, c/o Braithwaite Art Gallery, Southern Utah University, 351 West Center, Cedar City, UT 84720. **Deadline: January 20, 1995.**

North Shore Art League presents the Old Orchard Craft Festival, "The Fine Art of Crafts," May 27-28, 1995, at the Old Orchard Center in Skokie, Illinois. All artists are invited to submit original work to be juried for the festival, which is open to all craft media and techniques, but asks for no castings from commercial molds or strung beads unless hand-crafted. The artist must be present and no commercial entries will be accepted. For an application, contact: North Shore Art League, 620 Lincoln Avenue, Winnetka, IL 60093; (708) 446-2870. **Deadline: January 31, 1995.**

Downey Museum of Art is accepting entries for "Information Superhighway," featuring works that are representative of current ideas about and trends in the art use of computers and information technology. Open to all artists working in any media. For prospectus send SASE to: Downey Museum of Art, 10419 Rives Avenue, Downey, CA 90241; (310) 861-0419. **Deadline: February 7, 1995.**

Twelfth Gallery '76, a non-profit, community art gallery housed on the campus of Wenatchee Valley College in Washington, is accepting work for its National Juried Art Exhibit to be held at the Gallery '76 April 2-May 5, 1995. This exhibit is open to artists residing in the United States, and original works in drawing, painting, printmaking and wall-bung 2-D mixed media will be accepted. Artwork must have been completed within the past 3 years. Cash awards will be presented. For more information, contact: Gallery '76 Coordinator, Gallery '76, Wenatchee Valley College, 1300 5th Street, Wenatchee, WA 98801; (509) 664-2521. **Deadline: February 10, 1995.**

Ottawa National Print Exhibition seeking slide entries for exhibition and cash awards. For prospectus, send SASE to: Ottawa Gallery, 6625 Maplewood, Sylvania, OH 43560; (419) 882-2958. **Deadline: February 11, 1995.**

Art Shows and the Walsdorf Gallery are accepting work from three dimensional artists in all medium and subject matter for Spokane's International Sculpture Exposition & Sale, July 14-16, 1995, at the Spokane Convention & AG Trade Center. All forms of three dimensional art are acceptable, and all entries are eligible for cash prizes. For a prospectus, contact: Art Shows, PO Box 245, Spokane, WA 99210-0245; (509) 838-5847. **Deadline: February 15, 1995.**

Limner Gallery presents the International Showcase Exhibition, April 12-29, 1995, in Soho, New York. Open to all artists working in all media. This exhibit will feature individual artists' works in a series of solo-type presentations. For more information, contact: Limner Gallery, International Showcase, 598 Broadway, New York, NY, 10012; (212) 431-1190. **Deadline: February 28, 1994.**

The City of Ormond Beach, Department of Leisure Services announces its 1st Outdoor Sculpture Show and Sale. This show is open to all professional artists and will be held in conjunction with Jazz Matazz July 3-4, 1995. Sixty artists will be selected and there will be \$3,000-\$5,000 in purchase awards. Entry fee is \$250 and all proceeds go to the development of the Ormond Beach Sculpture Park. For a prospectus, contact: Ormond Beach Sculpture Park Committee, 351 Andrews Street, Ormond Beach, FL 32174; (904) 676-3292. **Deadline: March 1, 1995.**

Rosen Outdoor Sculpture Competition and Exhibition seeks entries for this national juried exhibition dedicated to presenting large-scale 3-D works designed primarily for public spaces. The juror for this year's program is the nationally known sculptor, James Surls. There is a \$15 entry fee. The exhibition offers non-purchase cash awards. For a prospectus, please contact: Catherine Smith Gallery, Farthing Auditorium, Appalachian State University, Boone, NC 28608; (704) 262-3017; fax (704) 262-2848. **Deadline: March 1, 1995.**

21st Century Art announces ART '95. \$55,000 in prizes and awards, and the "Top 70" Winners Exhibition at Art 54 Gallery in New York, July 20-August 6, 1995. Open to all artists worldwide. For more

information, contact: ART '95, Art Department, 275 Route 304, Bardonia, NY 10954; (914) 623-0599 or (800) 278-7000 (US only); fax (914) 623-0611. **Deadline: March 3, 1995.**

Oregon School of Arts and Crafts seeks entries for "Designed to Wear," an annual wearable art event featuring one-of-a-kind pieces by artists across the nation and world to be celebrated May 20, 1995. For an entry form, contact: Designed to Wear, Oregon School of Arts and Crafts, PO Box 3166, Portland, OR 97208-3166; (503) 297-5544. **Deadline: March 3, 1995.**

Peters Valley 25th Annual Craft Fair, July 29-30, 1995, is open to all original fine contemporary and traditional craft media and photography. To receive an application, send SASE to: Peters Valley Craft Fair, 19 Kubn Road, Layton, NJ 07851; (201) 948-5200; fax (201) 948-0011. **Deadline: March 10, 1995.**

Halpert Blennal Visual Arts Competition and Exhibition seeks submissions of 2-D work in all media (except photography) for this national juried fine art exhibition. The juror for this year's competition is Jim Zimmer, director of the Sioux City Art Center. \$3000 in non purchase case awards. \$15 entry fee. For a prospectus, contact: Catherine Smith Gallery, Farthing Auditorium, Appalachian State University, Boone, NC 28608. (704) 262-3017; fax (704) 262-2848; **Deadline: March 24, 1995.**

Chicago's new East Side Artworks announces its call for entries for the sixth annual competition, a juried show of fine art and fine crafts by over 200 artists from the US and Canada scheduled for August 18-August 20, 1995. Categories include painting, photography, works on paper, jewelry, functional and non-functional objects. For artist application, contact: Cynthia Quick, Chicago's New East Side ArtWorks, 200 North Michigan Avenue, Suite 300, Chicago, IL 60601; (312) 551-9290; fax (312) 541-1271. **Deadline: April 1, 1995.**

The National Park Academy of the Arts and the National Park Foundation seeks entries in the ninth annual Arts for the Parks Competition, a national competition to search for 100 paintings that best capture the "essence" and diversity of the landscape, wildlife and history of our national park system. Over \$67,000 in cash awards. The entry fee is \$35 before May 1 and \$40 after May 1, 1995. For more information, contact: Arts for the Parks, PO Box 608, Jackson, WY; (800) 553-2787. **Deadline: June 1, 1995.**

Center for Contemporary Arts accepting features, shorts, animated, experimental, or documentaries of exceptional quality for Cinematheque program. Send 1/2" or 3/4" tapes with SASE to: Ron Beattie, Center for Contemporary Arts, 291 E. Barcelona Road, Santa Fe, NM 87501. **Deadline: Ongoing.**

Magical Blend Magazine seeks submissions of artwork for quarterly magazine. Send 8-10 slides or photos and resume with SASE to: Magical Blend Magazine, 1461 Valencia St., San Francisco, CA 94110. (415) 821-9190. **Deadline: Ongoing.**

Art in the Embassies Program is open to all artists working in a wide variety of 2- and 3-D media, all styles and sizes. Slides are shown to various ambassadors and/or retained in the slide registry. Please call for information before submitting materials. U.S. Dept. of State, Rm. B-258, Washington, DC 20520; (202) 647-4000. **Deadline: Ongoing.**

Public Art

The Seattle Arts Commission seeks an artist to be commissioned to develop and implement artwork for the soon-to-be-rebuilt Miller Community Center at 19th Avenue East and East Thomas Street. This commission is open to professional visual artists working in all media and residing in WA, OR, ID, MT and British Columbia. For a prospectus, send an SASE to: Daria DeCooman, Public Information Officer, Seattle Arts Commission, 221 First Avenue West, Suite 100, Seattle, WA 98119-4223; (206) 684-7306. **Deadline: January 18, 1995.**

Performing Arts

Stage of the Art, a quarterly publication designed to serve the diverse and dynamic interest of the American Alliance for Theatre and Education membership, is accepting articles addressing any aspect of directing for its spring issue. The intent of this publication is to be of practical use to theatre artists and educators and manuscripts should be suited to a diverse audience. All texts must be typed and double-spaced with numbered pages. For more information, contact Patricia Moore Zimmer, Editor, Stage of the Art, c/o Department of Communication and Theatre Arts, Eastern Michigan University, Ypsilanti, MI 48197; (313) 487-0031. **Deadline: February 1, 1995.**

NEA Chamber Music Rural Residencies Program places young chamber ensembles in rural communities for nine-month residencies. A total of ten ensembles will be selected for residency opportunities. For more information, contact: Dorothy Sasser, Education Director, NEA Chamber Music Rural Residencies, Chamber Music America, 545 Eighth Avenue, New York, NY 10018; (212) 244-2772. **Deadline: February 17, 1995.**

American Society of Composers Authors and Publishers (ASCAP) awards \$20,000 to young American composers through the ASCAP Foundation Young Composer Competition. Applicants must be citizens or permanent residents of the United States who have not reached their 30th birthday by March 15. For guidelines and official submission forms, contact Frances Richard, Director, ASCAP Foundation Grants to Young Composers, 1 Lincoln Plaza, New York, NY 10023; (212) 621-6327. **Deadline: March 15, 1995.**

Literature & Playwriting

Left Bank seeks submissions for its eighth collection, "Pursuit of Happiness," a gathering of essays, stories, poems and art examine the question of just what it is that constitutes happiness. The format is mostly non-fiction, but fiction, poetry, photos and cartoons are welcome. For more information, contact: Linny Stovall, Editor, Left Bank, Blue Heron Publishing, Inc., 24450 NW Hansen Road, Hillsboro, OR 97124; (503) 621-3911. **Deadline: January 15, 1994.**

Negative Capability offers \$1,000 and publication in *Negative Capability* for an unpublished short story of between 1,500 and 4,500 words. Submit two copies, and include the author's name, address, and phone number on one copy only. Send submissions and \$10 reading fee to: *Negative Capability*, 62 Ridgeway Drive East, Mobile, AL 36608; (205) 460-6416. **Deadline: January 15, 1995.**

Literal Latte Fiction Awards offers cash, publication and reading for previously unpublished works under 6,000 words. Submit entries with cover page including name, address and phone number, \$10 reading fee for story, or \$25 for one-year subscription to *Literal Latte* including fee for one story, and SASE to: The *Literal Latte Fiction Awards*, 61 East 8th St., Suite 240, New York, NY 10003; (212) 260-5532. **Deadline: January 15, 1995.**

TADA Annual One-Act Play Competition seeks submissions of new plays and musicals which have a cast of only children or of children and adults, and which are geared toward an age-specific audience of teens, families, or younger children. Winners will receive a cash prize and performance in the TADA Spring 1995 Free Staged Reading Series. For complete guidelines, contact: TADA, 120 West 28th Street, 2nd floor, New York, NY 10001; (212) 627-1732. **Deadline: January 15, 1995.**

Labyrinth, a fine arts journal by and for women, is accepting prose, poetry and visual art as well as non-fiction submissions for its annual publication. All entries should be typed, poems should be typed and single-spaced, prose should be double-spaced. For more information, contact: *Labyrinth*, Women's Center, Viking Union, 211 Western Washington University, Bellingham, WA 98225; (206) 650-6114. **Deadline: January 31, 1995.**

Purdue University offers \$500 and publication for a previously unpublished book of poetry. Submit typed manuscripts of 60 to 90 pages, including writer's name, address and phone number on the first page, and acknowledging published poems on a separate page. Translations are not accepted. Include SASE for return and \$10 reading fee. For complete guidelines, send SASE to: Purdue University Press, Verna Emery Poetry Prize, 1532 South Campus Courts-B, West Lafayette, IN 47907-1532; (317) 494-2038. **Deadline: January 31, 1995.**

Rochester Playwright Festival, sponsored by the Midwest Theatre Network, is accepting original scripts of any length and of any type intended for production before a live audience. Genres include comedy, drama, farce, issue plays, historical, children's plays and musicals. Open to all persons and scripts which have never been published or produced professionally. For complete guidelines, entry instructions and other information, contact: Midwest Theatre Network, 5031 Tongen Avenue NW, Rochester, MN 55901; (507) 281-1472. **Deadline: January 31, 1995.**

Florida State University English Department Writing Program announces the 1995 World's Best Short Story Contest. Entire story should be one typed, double spaced page and be no more than 250 words long. One entry per person. Winner will receive \$100, a box of Florida oranges and winning entry published in *Sundog: The Southeast Review*. Send entries and inquiries to: Jerome Stern, Short Story, English Department, Florida State University, Tallahassee, FL 32306-1036; (904) 644-4230. **Deadline: February 15, 1995.**

Smokebrush Center for Arts & Theater announces a call for entries to the 2nd Annual Smokebrush Festival of New Plays for Children. Scripts must be full-length, typed, original, previously unproduced, unpublished plays for children. There are no other restrictions or requirements. The winning playwright will receive an expense paid trip to view a professional production of the selected play during the 1995-96 Smokebrush Season. Entry fee is \$10. For more information contact: Festival, Smokebrush Center for Arts & Theater, 235 South Nevada Avenue, Colorado Springs, CO 80903; (719) 444-0884. **Deadline: February 28, 1995.**

The Plum Review awards cash and publication in the *Plum Review* for poetry. Submit three original unpublished poems of any length, style or subject matter, \$5 reading fee and SASE for notification of the winner. Manuscripts will not be returned. For further information, contact: Mike Hammer, Editor, The *Plum Review Poetry Competition*, PO Box 1347, Philadelphia, PA 19105. **Deadline: February 28, 1995.**

The Talking River Review, a new literary magazine published at Lewis-Clark State College in Lewiston, Idaho, is now accepting submissions. The editors are seeking poetry of any length and style and essays and short stories up to 5,000 words. For more information, contact: Talking River Review, Division of Literature and Languages, Lewis-Clark State College, 8th Avenue & 6th Street, Lewiston, ID 83501; (208) 799-2050. **Spring Issue: March 1, 1995.**

Media Arts

New York Lesbian and Gay Film Festival is accepting submissions for the 1995 Festival in all genres and of any length by, about and of interest to lesbians and gay men. For guidelines and entry form, contact: The NY Lesbian and Gay Film Festival, 462 Broadway, Suite 510, New York, NY 10013; (212) 343-2707; fax (212) 343-0629. **Deadline: January 15, 1995.**

Art In General seeks video works and guest-curated video programs for new monthly screening series. All kinds of work are welcome; focus will be on presenting works that express a range of ideological views and that represent various genres. Send VHS tape, cue, resume and/or brief statement and SASE for return of materials, or for curated programs, send written description of concept and program with descriptions of each work and SASE to: Joanna Spitzner, Future Programs, Video Screening Series, Art In General, 79 Walker Street, New York, NY 10013. (212) 219-0473. **Deadline: January 15, 1995.**

Independent TV is accepting video entries for its 1995 competition. Independent producers or independent entities producing television, film or video, are at least 18 years of age and a citizen or legal resident of the United States are eligible to apply. For more information, contact: Independent Television Service, 190 Fifth Street East, Suite 200, Saint Paul, MN 55101; (612) 225-9035. **Deadline: January 24, 1995.**

1995-96 Medicine Wheel Animation Festival seeks submissions of new or vintage independent 16 mm films up to 25 minutes in length for the sixth annual touring, non-profit festival. For further information, send SASE to: Medicine Wheel Animation Festival, PO Box 1088, Groton, MA 01450-3088. (508) 448-3717; fax (508) 448-9326. **Deadline: January 30, 1995.**

South Carolina Playwrights' Conference and New American Plays Festival is looking for new American plays to consider for the 1995 conference. Selected plays will receive two rehearsed, staged readings. Plays should be unproduced, uncommitted, full length, one acts, comedy or drama. No adaptations. Selected playwrights will receive travel/per diem and stipend and must be in residence during the three-week program. Submit \$10 reading fee and SASE to: '95 SCPC, PO Box 2421, Beaufort, SC 29901-2421; (803) 986-0589. **Deadline: February 1, 1995.**

Toronto Worldwide Short Film Festival, May 31-June 4, 1995, is open to all filmmakers. Categories include: Best Animated Short, Best Short Documentary and Best Short Comedy. Films must be in 35mm or 16mm with an optical sound track and not exceed 40 minutes. For a prospectus, contact: Toronto Worldwide Short Film Festival, 258 Wallace Avenue, Box #142, Toronto, Ontario M6P 3M9; (416) 533-2053; fax (416) 532-3132. **Deadline: February 24, 1995.**

Film/Video Arts Film Bureau supports speaker fees in conjunction with film organizations. Up to \$300 in matching fees will be provided for each presentation with speakers on independent film having priority. Five deadlines per year. For details, contact Duana Butler, Film/Video Arts, Inc., 817 Broadway, New York, NY 10003-4797; (212) 673-9361. **Deadline: March 15, 1995.**

Arts Education

Illinois Arts Council seeks artists for its 1994-96 AIE Artists Roster which includes individual dancers, media artists, musicians, folk artists and performing arts companies. For more information and an application, contact: Arts-in-Education Program Staff, Illinois Arts Council, James R. Thompson Center, 100 West Randolph, Suite 10-500, Chicago, IL 60601-3298; (312) 814-6750. **Deadline: February 15, 1995.**

The Learning Systems Group, a non-profit educational organization affiliated with Very Special Arts, is accepting applications for its 1994-1995 Murals Reflecting Prevention Project. This project, a new resource for educators to involve their students in the prevention of alcohol, tobacco and other drug use, uses the creative and universal language of the arts to engage students in grades 1 through 12 in the discussion and expression of drug prevention themes. For more information, contact: Murals Reflecting Prevention, Learning Systems Group, 1331 F Street NW, Suite 800, Washington, DC; (202) 737-8800 ext. 820. **Deadline: February 15, 1995.**

Residencies

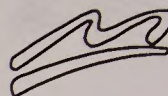
Yaddo invites applications for residencies from mid-May 1995 through February 1996, from professional creative artists in one or more of the following media: choreography, film, literature, musical composition, painting, performance art, photography, printmaking, sculpture and video. Artists may apply individually or as members of collaborative teams of two or three persons. Residencies last from two weeks to two months and include room, board, and studios. For information and application forms, send SASE to: The Admissions Committee, Yaddo, Box 395, Saratoga Springs, NY 12866-0395; (518) 584-0746; fax (518) 584-1312. **Deadline: January 15, 1995.**

Ragdale offers residencies to artists of all disciplines. Ragdale residents receive living/working space appropriate to their disciplines and receive food and housekeeping services. They have access to a prairie nature preserve and are a short walk from the commuter train to Chicago. Applications are judged by peer panels; there is a \$20 processing fee. Write Ragdale, 1260 N. Green Bay Rd, Lake Forest, IL 60045 for an application, or call (708) 234-1063 for more information. **Deadline: January 15, 1995.**

Rocky Mountain National Park Artist-in-Residence Program offers professional journalists, writers, musicians, composers and all visual and performing artists the opportunity to pursue their particular art form while being surrounded by the inspiring landscape of Rocky Mountain National Park. The park will offer the use of historic William Allen White cabin to selected participants for periods of two weeks from mid-May through mid-September. For more information, contact: Coordinator, Artist-in-Residence Program, Rocky Mountain National Park, Estes Park, CO 80517; (303) 586-1206. **Deadline: January 16, 1995.**

Montana State University at Bozeman is offering an opportunity to travel to Italy this summer. Participants will travel in Italy as a group for a period of 16 days during July 1995 and study Art of the Renaissance in Italy and Italian Contemporary Craft Design. They will reside for two weeks in a renovated Tuscan farmhouse and have the option of earning eight undergraduate credits from MSU. For more information, contact: Professor Harvey Hamburg, MSU School of Art, MSU, Bozeman, MT 59717-0222; (406) 994-2862 or (406) 587-8162. **Deadline: January 20, 1995.**

The Space Program offers 14 free studios in Tribeca to U.S. artists over 21. Available after 6/1/95 for up to a year. Send 8 slides of recent work, slide list, resume, one page statement indicating why space is needed, desired starting date and length of stay and SASE to:



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Arts Caucus eliminated

The incoming House majority has abolished the Legislative Service Organizations (LSO's) which include the Congressional Arts Caucus and other groups such as the Congressional Black Caucus, the Congressional Hispanic Caucus and the Congressional Caucus for Women's Issues. LSO's are support organizations that Members voluntarily join to receive independent research, legislative analysis, and information on specific issues or shared interests.

The Arts Caucus was formed as a Congressional response to efforts at eliminating cultural agencies in 1981. The Caucus has played a significant bi-partisan role in the past years in counteracting misinformation campaigns regarding the arts.

New leadership sought to eliminate these groups to save money as part of their streamlined restructuring of the House of Representatives. However, funding for each LSO comes from dues of individual Members paid from their personal office expense accounts. Thus the action does not return money to the U.S. Treasury. Rather, Members simply are prohibited to use those funds for these caucuses. Nor does this decree reduce the work force since LSO personnel are contributed by personal offices.

Source: American Arts Alliance



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ArtLaw Hot Line started

A new ArtLaw Hot Line has been established to provide artists, galleries and/or collectors with immediate low cost access to answers to art law questions. By dialing (900) 555-ARTS the caller is connected to a voice mail system which contains scores of important art law topics. After making a selection the caller is given advice lasting from 2-5 minutes per topic.

The cost for the service is \$1.95 per minute. With an average topic length of less than 5 minutes artists can receive answers to their legal inquiries for less than \$10 per question. Topics being covered include copyright, artist/gallery relations, commissions, logos (trademarks), protecting an artist's style, taxes, insurance, moral rights, freedom of expression, print disclosure laws, trusts and estates. For additional assistance or more personalized answers the caller can, during business hours, be connected directly to the law firm of Kaufman & Silverberg.

The law firm of Kaufman & Silverberg has represented hundreds of artist, galleries, publishers and others in the art and entertainment fields for the last 19 years. One of the principals, Joshua Kaufman, founded Volunteer Lawyers for the Arts, D.C., in 1977, an organization which has since provided pro bono legal services to thousands of artists and art organizations and has also provided innumerable speakers to art groups. Over the years, members of the firm became troubled by how few attorneys throughout the U.S. were well-versed in the areas of art law and in the unique issues and business nuances that confront artists, galleries and publishers.

The Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., #B, Colorado Springs, CO 80903; (719) 635-3220. **Deadline: January 31, 1995.**

Arrowmont School of Arts and Crafts, announces its Spring and Summer Assistantships, Work Study and Artist-in-Residence Programs for 1995. Offered in the Spring are four sessions of one-week mixed media workshops in March; spring and summer work-exchange programs; and a nine to eleven month Artist-in-Residency for pre-professional, self-directed artists to work in a creative community environment of students and visiting faculty. For more information, contact: Sandra Blain, Director, Arrowmont School of Arts and Crafts, PO Box 567, 556 Parkway, Gatlinburg, TN 37738-0567; (615) 436-5860; fax (615) 430-4101. **Deadlines: Assistantships: January 31, 1995; Work Study: April 1, 1995; Artist-in-Residence: April 30, 1995.**

NEA's International Program invites arts organizations interested in hosting an outstanding Canadian and/or Mexican artist in a two-month residency. Twenty Canadian and Mexican artists were selected for the residencies by a distinguished panel of US, Canadian and Mexican arts experts. They represent a broad range of artistic disciplines. Matching grants range from \$5,000-\$15,000 depending on the number of artists hosted and local costs. For guidelines, write: International Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, DC 20506; (202) 682-5422. **Deadline: February 1, 1995.**

NEA International Program offers opportunities for artists to work in Canada, Mexico or Japan. Selected artists are hosted in residencies in Canada or Mexico for two months; or receive six-month fellowships in Japan. These exchanges are open to architects, choreographers, composers, creative writers, designers, media artists, playwrights, theater directors, solo theater artists who write their own material and visual artists. For guidelines, write: The International Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, DC 20506; (202) 682-5422. **Deadline: February 20, 1995.**

ART/OMI offers a 3-week multi-media residency in Omi, NY, in July 1995. Studio, accommodations and meals provided; artists must supply their own materials. Send up to 6 slides, resume and SASE to: Linda Cross, ART/OMI, 55 Fifth Avenue, 15th fl., New York, NY 10003; (212) 206-5660. **Deadline: March 1, 1995.**

Shave International Artists' Workshop offers two-week residencies in rural England for visual artists from different countries. Emphasis is given to process rather than product in an environment promoting constructive criticism and cooperation between diverse artists. For further information, contact: Annabel Parmenter, 20, The Royal Crescent, Bath, Avon, UK BA1 2LT. **Deadline: March 1, 1995.**

Bernis Center for Contemporary Arts offers two-to-six-month residency programs for visual artists, including private studio, living accommodations and small monthly stipend. Send SASE for application form to: Bernis Center for Contemporary Arts, 724 S. 12th St., Omaha, NE 68102. (402) 341-7130; fax (402) 341-9791. **Deadline: March 1, 1995.**

MMC Gallery seeks proposals for group shows and slides from individual artists in the NYC metro area for 1995-96 exhibitions. Individuals send 8-10 slides, resume, and SASE; proposals for groups should include a one-page statement of intent slides, resumes, SASE and any pertinent support material. For more information contact: Karen Harris Marymount College, MMC Gallery, 221 E. 71st Street, New York, NY 10021. (212) 517-0634. **Deadline: March 15, 1995.**

The Montana Artists Refuge, an artist-run residency program located in Basin, Montana, has grants available for residencies from January through May, 1995. Artists of all disciplines are invited to apply. For a prospectus, send SASE to: Montana Artists Refuge, Box 8, Basin, MT 59631; (406) 225-3525. **Deadline: Ongoing.**

Grants & Fellowships

Fund for U.S. Artists at International Festivals awards grants to individuals (\$500-\$2,000) and groups (\$2,000-\$10,000) invited to participate in international festivals. Apply now for trips after mid-March. For guidelines, contact: Fund for U.S. Artists, Arts International, 809 United Nations Plaza, New York, NY 10017-3580; (212) 984-5370. **Deadline: January 13, 1995.**

A Territory Resource (ATR) is accepting proposals for cultural and technical assistance grants to be awarded in the spring of 1995. Approximately 30 grants of up to \$1,000 each will be made to nonprofit

groups involving cultural workers, nonprofessional and/or professional artists in efforts to promote social justice. Groups applying for these grants must meet the same basic criteria as other ATR grantees: work for social justice; have a direct impact on the people of Idaho, Montana, Oregon, Washington and/or Wyoming; operate in a democratic manner; and be a 501(c)(3) tax-exempt organization or be sponsored by one. For a prospectus, send SASE to: A Territory Resource, 603 Stewart Street, Suite 1007, Seattle, WA 98101; (206) 624-4081. **Deadline: January 13, 1995.**

NEA Literature Program awards fellowships (up to \$10,000) to published translators of creative literature for projects in fiction, poetry, drama and creative non-fiction. For guidelines and application, contact: NEA Literature Program, 1100 Pennsylvania Ave. NW, Rm. 722, Washington, DC 20506; (202) 682-5451. **Deadline: January 13, 1995.**

The Renwick Gallery of the Smithsonian's National Museum of American Art in Washington, DC, announces the 1995-96 James Renwick Fellowship Program in American Crafts. Fellowship proposals are sought from candidates knowledgeable in the history of twentieth-century American art, craft or design. Proposals concentrating on post-1930 craft developments or their historical antecedents are especially encouraged. Annual stipends are awarded. For an application, contact: Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; (202) 357-2531. **Deadline: January 15, 1995.**

Aaron Copland Fund for Music offers grants of between \$2,000 and \$35,000 through the 1995 Recording Program for recording, release and dissemination of previously unreleased contemporary American music, as well as the reissuance of recordings that are no longer available. Performance ensembles, presenting institutions and non-profit or commercial recording companies are eligible to apply. For guidelines and information, contact: c/o American Music Center, Aaron Copland Fund For Music Recording Program, 30 West 26th Street, Suite 1001, New York, NY 10010-2011; (212) 366-5260. **Deadline: January 15, 1995.**

NEA Music Program, Jazz, awards fellowships to professional jazz artists in Performance (up to \$15,000), Composition (up to \$10,000) and Jazz Study (up to \$500). For guidelines and an application, contact: NEA Music Program, 1100 Pennsylvania Ave. NW, Rm. 702, Washington, DC 20506. (202) 682-5445. **Deadline: January 20, 1995.**

NEA Visual Arts, Other Genres awards \$15,000 fellowships to professional artists who work in alternative visual forms, including conceptual art, performance and video. Applicants must submit documentation of their work in whatever form is most appropriate, e.g. slides, tapes, accompanying text, etc. For guidelines and an application, contact: NEA Visual Arts Program, 1100 Pennsylvania Avenue NW, Rm. 729, Washington, DC 20506. (202) 682-5448. **Deadline: January 20, 1995.**

Illuminating Engineering Society of North America, New York Chapter, seeks entries to the 1995 Richard Kelly Grant for projects which represent new and innovative work in the conceptual or applied use of light. Cash grants of up to \$1,500 will be awarded to those age 35 and younger working in the U.S., Canada or Mexico. The jury will consider works involving architectural space, art and sculpture, computers, education, graphics, health care, lighting fixture design, models, research and analysis and theater. For further information, contact: Richard Kelly Grant c/o IES, 120 Wall Street, 17th fl., New York, NY 10005-4001; (212) 248-5000. **Deadline: January 31, 1995.**

The Witter Byner Foundation for Poetry, Inc. awards grants to non-profit organizations in four categories: for support of individual poets, developing the poetry audience, poetry translation and the process of translation and other uses of poetry. For application, send self-addressed mailing label and stamp to: Witter Byner Foundation for Poetry, 105 E. Marcy Street, Suite 118, Santa Fe, NM 87501; (505) 988-3251. **Deadline: February 1, 1995.**

Bravo's Arts for a Change, a national advocacy effort for kids and the arts, teams up with the National Foundation for Advancement in the Arts (NFAA), to award \$2,500 to four community groups making a difference in kids's lives through the arts. For award applications, contact: Caroline Bock (516) 364-2222 or Suzette L. Prude (305) 377-1144 or write: NFAA National Headquarters, 800 Brickell Avenue, Miami, FL 33131. **Deadline: February 1, 1995.**

NEA Visual Arts, Painting awards \$15,000 fellowships to professional artists who work in painting. Submit 10 slides showing work relevant to current artistic concerns and slide list. Artist's statement may also be included. For guidelines and application, contact: NEA Visual Arts Program, 1100 Pennsylvania Ave. NW, Rm. 729, Washington, DC 20506. (202) 682-5448. **Deadline: February 1, 1995.**

Western States Arts Federation, in cooperation with the National Endowment for the Arts, will award a total of 30 fellowships in sculpture, photography and crafts to honor outstanding artistic achievement by artists living and working in AL, AZ, CA, CO, HI, ID, MT, NV, NM, OR, UT, WA, or WY. Fellowships are intended to recognize exceptional art that is an expression of contemporary ideas. Each fellow will receive a \$5,000 unrestricted cash award, publication of the artists' work in a nationally distributed catalog, and up to \$1,000 to not-for-profit organizations to present the artists' work. For more information, contact: Deborah Hede, WESTAF, 236 Montezuma Avenue, Santa Fe, NM 87501; (505) 988-1166. **Deadline: February 6, 1995.**

ArtsLink Collaborative Projects provides support to U.S. artists and arts organizations in all disciplines to pursue collaborative projects in Central Europe, Eastern Europe, the former Soviet Union and the Baltics. Grants usually amount to between \$1,500 and \$3,500 depending on project budget, but will be no larger than \$6,000. For complete guidelines and information, contact: ArtsLink, Arts and Media Programs, Citizens Exchange Council, 12 West 31st Street, New York, NY 10001-4415; (212) 643-1985. **Deadline: February 15, 1995.**

Chamber Music America offers matching grants of up to \$5,000 through the 1995-96 Presenter-Community Residency Grant Program. Awarded to presenters for the implementation of residencies by chamber music ensembles in collaboration with community organizations, the residency may be between three days and one week in duration and must include a minimum of three activities performed by the ensemble. For guidelines and an application, contact: Chamber Music America, 545 Eighth Avenue, New York, NY 10018; (212) 244-2772; fax (212) 244-2776. **Deadline: February 17, 1995.**

NEA Visual Arts, Works on Paper awards \$15,000 fellowships to professional artists who create work on paper, including prints, drawings and artists books. Submit 10 slides showing work relevant to current artistic concerns and slide list. Artist's statement may also be included. In addition, one sample of a book may be submitted. For guidelines and application, contact: NEA Visual Arts Program, 1100 Pennsylvania Ave. NW, Rm. 729, Washington, DC 20506; (202) 682-5448. **Deadline: March 15, 1995.**

Services

The Visual Artist Information Hotline is a national, free information service. Individual fine artists in any of the visual arts (painting, sculpture, drawing, crafts, photography, mixed media, etc.) and in film/video may call the Hotline and are able to speak directly with the staff of the American Council for the Arts' Information Services Program, located in New York City. Hours of operation are Monday through Friday, 2-5pm Eastern Time, but messages can be left 24 hours a day. The Hotline responds to a number of different inquiries, including funding/support, emergency funds, health and safety and insurance. For more information contact: Douglas Oxenham, Hotline Manager, American Council for the Arts, One East 53rd Street, New York, NY 10022; (212) 223-ARTS; Fax (212) 223-4415; Hotline: (800) 232-2789.

The ArtLaw Hot Line provides artists, galleries and/or collectors with immediate low cost access to answers to their art law questions. The law firm of Kaufman & Silverberg has represented hundreds of artists, galleries, publishers and others in the art and entertainment fields for the last 19 years. The cost of the service is only \$1.95 per minute with an average topic length of less than five minutes. Call (900) 555-ARTS.

World Art Registry announces the founding of two new visual artists registries: The CVAR (Comprehensive Visual Artists Registry) for selected artists and surveyed by art experts; and IVAR (Inclusive Visual Artists Registry) open to all artists worldwide—established, emerging, amateur and student. Both registries accept artists working in all styles and media, in the fine arts, photography and fine crafts. State your main interest (Fine Arts, Photography or Crafts) and mail to: World Arts Registry, PO Box 334, Times Square Station, New York, NY 10108; (914) 624-2222; Fax (914) 624-1212. **Deadline: February 15, 1995.**

Indian Uprising of Spirit Nations, a new all-Native American-made products gallery specializing in Northern Plains Arts is now open in the Emerson Cultural Center in Bozeman, Montana. Specializing in Northern Plains Art, over 30 artists are included on the register, and a full line of quill and bead work is available. For more information, contact: Gloria Wells-Norlin, Owner, Indian Uprising of Spirit Nations, Emerson Cultural Center, 111 S. Grand Avenue #109, Bozeman, MT 59715; (406) 586-5831.

Workshops & Conferences

Rocky Mountain School of Photography has catalogs available for its 1995 classes. New destinations this year for field workshops include Death Valley, Zion National Park and the Bahamas. For a catalog, contact: Rocky Mountain School of Photography, PO Box 7605, Missoula, MT 59807; (406) 543-0171 or (800) 394-RMSP.

June in Buffalo, a festival and conference, June 5-11, 1995, offers emerging composers seven intensive days of seminars, lectures, master classes and rehearsals as well as nightly performances. The fee for the seminar is \$640. Send SASE to: Amy Williams, June in Buffalo, Department of Music, 222 Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260; (716) 645-2298; fax (716) 645-3824. **Deadline: February 15, 1995.**

In Print

Reluctant Bureaucrats: The Struggle to Establish the National Endowment for the Arts, by Charles Christopher Mark, written from a perspective inside the Johnson administration, is a uniquely insightful book on the formation of the National Council on the Arts. A colorful view of the federal bureaucracy of working with Congress and the federal government, and how President Johnson and a group of outstanding artists finally brought to reality the program of government support. Only \$11.95, send check or money order to: NALAA, Department 5108, Washington, DC 20061.

Blue Heron Publishing announces the publication of its newest edition in the Left Bank book series, *Head/Waters*, a collection of essays, fiction, poetry and photographs contributing to the flow of discussion on the state of water. The cost is \$9.95 and to order contact: Consortium Book Sales & Distribution, Blue Heron Publishing, Inc., 24450 NW Hansen Road, Hillsboro, OR 97124; (503) 621-3911.

The Business Committee for the Arts, Inc. announces the release of a new edition of its most popular publication—*Why Business Should Support the Arts: Facts, Figures and Philosophy*. This publication is designed to provide businesses that support the arts and those companies interested in supporting the arts, with information needed to develop, maintain and enhance strategic philanthropic arts programs, in addition to being an important resource for development directors of arts organizations seeking business support. Send a check payable to Business Committee for the Arts for \$9 to: Publications, Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, NY 10019-1942; (212) 664-0600.

The Bainbridge Island Arts & Humanities Council (BIA&HC) is delighted to announce the release of the 9th Annual Northwest Poets & Artists Calendar. The winner of Bumsboot's 1994 Best Non-Book Publication Award, this calendar includes 25 jury-selected artworks and poems by some of the region's most talented visual and literary artists. The calendar, which retails for \$12.95 is available for purchase at local retail outlets or directly through the Arts Council by writing: BIA&HC, 261 Madison Avenue South, Bainbridge Island, WA 98110; (206) 842-7901.

ARTS Action Issues announces the release of a "dramatically different" book about not-for-profit arts boards: *Arts Boards, Creating a New Community Equation*. Examining the needs, problems and myths of the not-for-profit art boards, this book slices through the years of theory and wishful thinking that has produced conflicted and dysfunctional boards. "Arts Boards" and other ARTS Action publications—*The Quiet Crisis in the Arts* and *Toward a New Arts Order*—are priced from \$6.00-\$12.00. For a publication brochure, write: ARTS Action Issues, PO Box 401082, Brooklyn, NY 11240-1082; (718) 797-3661.

The National Assembly of Local Arts Agencies (NALAA) 1994-1995 Field Directory is now available. Free to members, the NALAA Field Directory is an excellent networking tool and a must-have reference for the local arts field. Its comprehensive listing of local arts agencies, state arts agencies and statewide assemblies, consultants in the field and national arts service organizations is up-to-date and easy to use. The cost for nonmembers is \$100.00 plus \$3.00 for shipping and handling. To order, send check payable to NALAA and send to: NALAA, Department 5108, Washington, DC 20061-5108; (202) 371-2830.

Regional Writers Project Book Catalog of juried books authored, published or set in Montana, the Dakotas, Wyoming, Idaho, Washington and Oregon, is available from the Yellowstone Art Center. The Regional Writers Project's focus is audience development for contemporary western literature and promotes quality regional books. A select group of interested scholars, readers, writers, publishers, library professionals and arts administrators are involved in the Project as jurors and advisors. For more information, contact: Regional Writers Project, Yellowstone Art Center, 401 North 27th Street, Billings, MT 59101; (406) 256-6804; fax (406) 256-6817.

The 1994-1995 Montana Historical Society Museum Store Catalog, specializing in western history and literature with a selection of quality western gifts, is now available. The Museum Store stocks the best books on the history of Montana and the American West as well as a large selection of western gifts, and purchases support the programs of the Montana Historical Society. For a copy, call: (800) 243-9900.

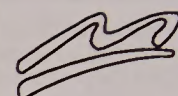
National Assembly of Local Arts Agencies announces the publication of *Local Arts Agency Facts 1994*, a leading source of information on finances, programs and services for the local arts agency field. This publication is based on data from NALAA's annual survey sent to more than 2,000 local arts agencies across the country. Responses were compiled and analyzed for use by local, state and regional arts agencies, national service organizations, funders, governmental agencies and anyone interested in the state of the local arts field. For more information, call (202) 371-2830.

Job Opportunities

Copper Village Museum and Arts Center (CVMAC), a rural arts organization and Local/Regional Cultural Agency in Anaconda, Montana, is seeking an Assistant Director. This is a new, permanent, part-time position which will involve working in the areas of programs and services delivery, operations/administration and development. A BFA/BA in the arts (fine arts, folk arts, writing or cultural history), as well as administrative experience and strong organizational and communication skills is needed. For a complete job description and organizational profile, contact: CVMAC, Executive Director, 401 East Commercial Street, Anaconda, MT 59711; (406) 563-6321. **Deadline: January 31, 1995.**

The Myrna Loy Center in Helena, Montana, is seeking a Development/Marketing Director responsible for development of fund drives, grant writing for programs/operations/endowment, marketing and advertising. Priority will be given to candidates who have professional performing arts marketing and fundraising experience, demonstrate excellent writing and computer skills and possess excellent public relation skills. For more information, contact: Marily Daumiller, Helena Presents, Myrna Loy Center, 15 N Ewing, Helena, MT 59601; (406) 443-0287. **Deadline: Open until filled.**

The Walker Art Center in Minneapolis seeks an assistant to the director for community relations. Working collaboratively with community and staff, the assistant for community relations will manage the outreach programs, supervise community coordinators, manage the museum's Americans with Disability Act efforts, develop community partnerships, and direct several community advisory groups. Demonstrated management and leadership ability, experience developing partnerships between community and arts organizations, and knowledge of issues relating to diversity and multicultural communities required. Degree and 3 - 5 years community relations/arts experience necessary. \$25,713 - \$31,370 commensurate with experience; excellent benefits. For immediate consideration, send letter, resume, and references to Human Resources, Walker Art Center, Vineland Place, Minneapolis, Minnesota 55403; (612) 375-7588.



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APRI resolves to continue program

The Artists' Projects: Regional Initiative (APRI), a national program for project grants to individual artists administered by diverse organizations in 12 regions, may have a future despite the withdrawal of funding from the National Endowment for the Arts. At a meeting in New Orleans December 1 and 2, the regional administrators of the ten-year-old "regranting" program pledged to seek new funding to keep the model outreach and delivery network alive when NEA support ends after 1995. The NEA had been a partner with The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts and more than 20 other regional funders. The Rockefeller Foundation's 10-year commitment of support for the program was already planned after 1995.

In order to maintain the effective national infrastructure of the program, the regional partners are talking to the Rockefeller Foundation about the possibility of providing an additional year of support to keep the program going during a transitional year to allow the partners time to locate new funding. The APRI has built a dynamic national network which has reached every state and Puerto Rico to support individual artists, many of whom would otherwise go unserved. In 10 years it has become an activist outreach mechanism that supports artists from diverse cultural heritages working in all artistic disciplines who are creating projects enjoyed by audiences in locations ranging from the inner-city to remote rural areas.

What's Happening?

Planning an arts or cultural event, gallery showing or a performance? If so, *ArtistSearch* would like to know about it. Fill out the following information and send it to: Montana Arts Council, 316 North Park Avenue, Suite 252, PO Box 202201, Helena, MT 59620-2201.

Event: _____

Event Location: _____

Date(s): _____ Time(s): _____

Sponsor: _____

Address: _____

Phone Number: _____

ArtistSearch Change of Address

New Address

Old Address

Name: _____

Name: _____

Address: _____

Address: _____

City, State: _____

City, State: _____

Zip: _____

Zip: _____

Daytime Phone: _____

Daytime Phone: _____

Send to: Montana Arts Council, 316 North Park Avenue, PO Box 202201, Helena, MT 59620-2201

MONTANA ARTS COUNCIL

FY96-99 Strategic Plan

Be a part of our strategic plan

The Montana Arts Council (MAC) has proudly served as an important catalyst for the immense growth of the arts within the state during the past 25 years. To achieve this position, establishment of ongoing over-arching agency goals has been standard operating procedure. An incisive and targeted approach has been developed to chart the agency's course through the close of the 20th century, from July 1995, through June 1999.

The rich responses provided through the "Statewide Conversations on the Arts" held by mail and in nine town meetings this summer have been utilized to develop the draft Strategic Plan presented at the Montana Arts Council planning retreat in September 1994, for review, refinement and establishment of priorities.

We now turn to you for feedback on this draft plan. Your comments will be taken into consideration in developing the final draft for final ratification by the Council in February 1995.

The development of this Strategic Plan is especially challenging in an environment comprising an unprecedented number of artists and arts organizations within our state and their diverse needs, coupled with vast geography, uncertain politics, roller-coaster state economics, increased threats to NEA funding, and a paucity of traditional alternative funding resources.

Responses to the "Statewide Conversations" set a clear charge as to the critical issues to be addressed by the agency. Increased funding cut a wide swath across every area of concern, as did the need for the MAC to provide increased services to individual artists and cultural organizations. There was a very high

priority placed upon the need for increased public awareness about the benefits the arts provide to Montanans. Support for individual artists and the importance of arts education have always been long-standing agency goals, but these two areas rose to strong critical issues in sentiments expressed by artists, organizations and arts supporters alike.

The Strategic Plan establishes these five critical issues as strong strategic directions for the agency's future. While the plan itself will provide for the phasing in of strategies and tactics to reach its goals over the four-year period, it will also incorporate measurable standards for annual evaluation by the Council and the field. This provides the guarantee of continued constituent involvement in assessing progress and helping guide the agency's directions, as well as the flexibility to respond to the changing economic, political and social realities as the plan progresses. It also incorporates an effort to integrate strategies into the planning of and potential reconfiguration of programs, and the integration of strategies into MAC's budget, operations and staffing.

The agency is committed to a Strategic Plan that will become a living, working document to be used not only as a tool for its own internal operations, but for serving as a critical link to the field and helping to achieve for Montana's arts community their rightful recognition as cultural treasures of the Treasure State.

Arlynn Fishbaugh, Executive Director
Montana Arts Council

Please let us know your thoughts by January 18. See page 19.

STRATEGIC DIRECTION #1—INCREASED FUNDING

Increased funding for MAC's grants and public programs is essential to counteract a decade-plus of flat state funding and to meet the needs of the growing arts community. The close of the 20th century will serve as the beginning for augmenting MAC's standard funding sources with non-traditional sources.

GOAL: To increase new annual funding over the next five years for grants and public programs from agency appropriations or funding spent by other agencies or private sources for agency-initiated projects and programs.

STRATEGY: The agency will increase its grants and public programs by seeking and creating new, innovative, non-traditional and diverse funding from local, tribal, state and federal governments, as well as private sector partners for increasing support to artists and arts organizations.

TACTICS:

- 1) By the close of FY 99, MAC will establish substantial new resources to fund additional Artist Fellowships and Folk and Traditional Arts Apprenticeships and new artist project grants. (A specific dollar target will be developed this winter upon completion of a feasibility study to develop a \$1-\$2 million Artist Endowment fund.)
- 2) The agency has also set a goal to increase new annual arts funding substantially for grants and public programs. Average increases of \$100,000/year will be derived by seeking and creating new, innovative, non-traditional, diverse funding sources for agency-initiated projects and programs.
- 3) To counteract the decline of MAC funds available for organizations, the agency will discuss with its major organizational constituents across the state a potential

collaborative application for a \$750,000 NEA Challenge grant to be utilized for their endowment development, a revolving loan fund and regrant program for smaller organizations.

- 4) Partnerships with sister state agencies will be aggressively pursued, concentrating on hard cash and in-kind support for projects with Travel Montana, Social Rehabilitative Services, Montana Broadcasters and others.
- 5) \$100,000 general fund per year will be sought for the 1998-99 biennium to fund an increase in the Artists in the Schools/Communities programs.
- 6) During the 1998-99 biennium, the agency will actively pursue one new strategy for utilizing an alternative state tax (eg. bed tax, video tax, etc.) to augment specific arts funding.

FUNDING STRATEGY IMPLICATIONS Note: Number at end of each scenario relates to Tactic # or Goal (G)

	RECOMMENDED SCENARIO BY FY99	CURRENT CASE SCENARIO
PARTNERSHIPS	<ul style="list-style-type: none">• Social Rehabilitative Services, Travel Montana, Office of Public Instruction, MT Historical Society, State Library, MT Committee for Humanities, MT Community Foundation, MT Association of Counties, League of Cities, City Planners, AdCouncil, Extension Service and Statewide Arts Service Organizations to provide services and support (hard cash or in-kind) (4)	<ul style="list-style-type: none">• Currently partnering with MT Committee for Humanities, MT Historical Society, Statewide Arts Service Organizations (4)
EXTERNAL ENVIRONMENT	<ul style="list-style-type: none">• State: Good economy (5,6)• Federal: Continued threat of cuts (All)• Other: Successful in developing partnerships (4)	<ul style="list-style-type: none">• State: Improving economy (5,6)• Federal: NEA worries and cutbacks (All)
PROGRAMS Grants	<ul style="list-style-type: none">• More grants or larger amounts: \$150,000 increase (All)• NEA Challenge grant endowment revenue direct to participating organizations: \$150,000 per year beginning FY99 (3).	<ul style="list-style-type: none">• \$133,445 total (All)• NA
AIS/C	<ul style="list-style-type: none">• More residencies: increase of \$100,000 (5).	<ul style="list-style-type: none">• \$102,993 AIS/C (5)
Artists	<ul style="list-style-type: none">• \$50,000 Fellowships total (1)• \$30,000 Folk Arts Master/Apprenticeships (1)• \$35,000 - \$50,000 Artist Project grants (1)	<ul style="list-style-type: none">• \$20,000 Fellowships FY95 (1)• \$4,500 First Book (1)• \$15,000-\$30,000 Folk Arts Master/Apprentice (1)
FINANCES Private	<ul style="list-style-type: none">• Private \$ will be an important resource for individual artists' funding. Should feasibility study prove positive, a \$1-\$2 million Endowment will be created to fund projects for individual artists. If proven unfeasible, alternate substantial private funding goals and plan will be set (1).	<ul style="list-style-type: none">• Yamaguchi \$6,500; BN \$4,000. (3).
State	<ul style="list-style-type: none">• \$100,000 per year general fund increase for AIS/C FY 98-99 (5); consider having a bill sponsored in 98/99 for new revenue for MAC from alternate state tax (6).	<ul style="list-style-type: none">• 1994 general fund 7% less than 1984. Cultural Trust revenue down 52% between FY94 and FY96 (5); Lay ground work for bill in legislature at left. (6)
STAFF	<ul style="list-style-type: none">• Quarter to half-time development person. More administrative and professional fundraising capability and time needed. (G)	<ul style="list-style-type: none">• Maxed out in current configuration.
POLICY	<ul style="list-style-type: none">• Grantmaking: Different kinds of grants (general operating grants & artists grants) (All). Personnel: Contracts management—guidelines.	

STRATEGIC DIRECTION #2—PUBLIC AWARENESS

There is a keen lack of public awareness and lack of broad-based appreciation for all the arts in Montana, and the value and benefits they provide. This is coupled with inconsistent local and statewide advocacy efforts, which contribute to an insufficient level of financial support for Montana's arts community. MAC's low visibility throughout the state is seen as a weakness by the field.

GOAL: MAC will recognize and promote the wealth and diversity of Montana's artistic treasures to foster appreciation of their relevance and benefit to Montanans'

daily life, thus setting the stage for increased financial support for both individual artists and organizations.

STRATEGY: MAC will develop and implement a comprehensive, systematic marketing plan to determine how most effectively and efficiently to market all the arts and the Arts Council to Montanans.

TACTICS:
1) Develop a list of strong, potential partners to share costs and services.

- 2) Utilize state media to produce and run PSAs or other programs and features on an on-going basis.
- 3) Develop a portable booth with relevant materials selling benefits of the arts, etc., in a spiffy, attractive way to be used for arts and non-arts events.
- 4) Produce a publication on the benefits of the arts and artists; continue advocacy column in ArtistSearch.
- 5) Position MAC as key resource through increased visibility.
- 6) Mainstream arts into non-arts events; encourage advocacy platforms for non-arts business.

PUBLIC AWARENESS STRATEGY IMPLICATIONS

Note: Number at end of each scenario relates to Tactic # or Goal (G)

RECOMMENDED SCENARIO BY FY99		CURRENT CASE SCENARIO
PARTNERSHIPS	<ul style="list-style-type: none">• Develop major projects with Social Rehabilitative Services, Travel Montana, Broadcasters/Newspapers and Office of Public Instruction (1-5)• Travel Montana includes cultural tourism in its brochures and cultural tracks at annual conference (1).	<ul style="list-style-type: none">• Partnering with MT Historical Society, MT Comm for Humanities, Office of Public Instruction and w/Travel MT & Lee Enterprises on Museum/Gallery Guide (1- 5).• Travel MT doesn't focus now on culture, though they're doing distribution on Museum/Gallery Guide (1).
EXTERNAL ENVIRONMENT	<ul style="list-style-type: none">• Legislature more aware of the arts voice (5).• "Arts in Montana" features increase substantially (2).• More mainstreaming of arts into non-arts events; advocacy platforms within business, etc. (6).• Some involvement of public radio/tv (2).• Solidify relationship with Office of Public Instruction (1).	<ul style="list-style-type: none">• Uncertain political climate re: arts (5).• Irregular coverage (2).• No specific emphasis or program to mainstream arts into other areas (6).• Not aggressively pursued (2).• Arts specialist at Office of Public Instruction only 1 year in last 3. Now they have Julie Smith half-time (1).
FINANACES	<ul style="list-style-type: none">• \$25,000 for promotion materials, media programs, our share of partnerships: all for statewide arts promotion (1-5).	<ul style="list-style-type: none">• ArtistSearch: \$12,000/yr; Agency brochure: \$1,000; Economic impact study: \$5,000 & partner; General publicity: \$4,000 (1-5).
STAFF	<ul style="list-style-type: none">• Program staff, working with the public information officer, will make public awareness an integral part of all their programs (All).• Exec. Dir. spends 15% time on marketing plans and execution, plus other advocacy work (All).	<ul style="list-style-type: none">• Press releases are sent for MAC programs and events (All).• Exec.Dir. spends 10% of time on general arts advocacy (All).
OPERATIONS	<ul style="list-style-type: none">• Look for underwriting to fund an 800 telephone number initially, then plan to budget once costs are known, if affordable (5).	<ul style="list-style-type: none">• A popular request. No money. There is access to an 800# thru Citizen Advocate's Office at the Capitol (5).
COUNCIL MEMBERS	<ul style="list-style-type: none">• As part of the MAC granting process, applicants will be ranked higher if they include public awareness as part of their projects (5).• All Council Members will be trained to be active spokespeople of the arts, with one-third of the Council serving on a speaker's bureau circuit (5).	<ul style="list-style-type: none">• No special grant ranking given for projects that include public awareness (5).• Some Council members eager to do; no program is in place (5).

STRATEGIC DIRECTION #3—INDIVIDUAL ARTISTS

Being an artist in Montana, in whatever genre or discipline, is a mixed blessing. While artists have physical and psychological space to create, there are minimal resources, and there is often a general lack of appreciation for their work. Frequently Montana artists cannot find an adequate market in Montana and must leave the state or work two or three jobs to survive. This condition is exacerbated in isolated rural communities and on Indian reservations.

GOAL: MAC will increase the recognition and support of professional artists through an examination of reallocation of current resources and increased financial support and services over the next five years. As a key part of this goal,

substantial private funds will be raised.

STRATEGY: MAC will collaborate with Montana artists to create and improve programs, projects and funding to address the specific needs of Montana artists in all disciplines.

TACTICS:
1) Develop an artist planning group with an Advisory Board of major artists.
2) Through private funding and reallocation of funds, work to equalize funding to individual artists and organizations.

- 3) Increase cooperation and interaction between MAC and individual artists. Use regional arts groups to do training/technical assistance/liase with organizations to take a leadership role in providing services to artists. Development of regional artist committees to work with arts and other organizations.
- 4) Pursue and provide professional development opportunities for individual artists; continue Cultural Congress every other year; MAC contracts out an artist conference in legislative years for which individual artists plan the agenda; MAC conducts or co-sponsors series of workshops held around the state; RAR features sessions on how to incorporate individual artists into organizations.

INDIVIDUAL ARTISTS STRATEGY IMPLICATIONS

Note: Number at end of each scenario relates to Tactic # or Goal (G)

RECOMMENDED SCENARIO BY FY99		CURRENT CASE SCENARIO
PROGRAMS	<ul style="list-style-type: none">• Seek private funds for individual artists grants (2).• Cultural Congress held every other year. Consistently held or co-sponsored workshops by the third year (on-site, electronically and via MetNet). By the fifth year, in non-Cultural Congress years, fund conference with agenda set by artist planning committee; Office on the Road; AIS/C orientation. (4)	<ul style="list-style-type: none">• NA (2)• Cultural Congress every other year. Office on the Road planned annually. Sporadic workshops. ArtistSearch orientation. (4)
FINANCES	<ul style="list-style-type: none">• \$35,000-\$50,000 total for artist project grants (2)• \$50,000-\$70,000 total for fellowships (2)• \$12,000 conference budget annually (4)• \$4,000 travel support to above (4)• \$1,000 budget per workshop offered (4)• \$20,000 half-time staff to work + extra support for artist services (2)	<ul style="list-style-type: none">• Minimal artist project support• \$20,000 Fellowships FY 95• \$10,000-\$12,000 conference budget• \$1,000-\$3,000 travel support• NA• NA
STAFF	<ul style="list-style-type: none">• 50 hours staff time per workshop (4)• 500-800 hours staff time per conference (4)• Half-time staff or contractor to do private fundraising. (2,4)	<ul style="list-style-type: none">• 500-800 hours/conference (4)
OPERATIONS	<ul style="list-style-type: none">• For conferences and workshops, a mixture of staff and contractors; utilize and plug into Statewide Arts Service Organizations; use pre-packaged workshops when possible.• Fellowship awardees are liaisons to their communities and community organizations (4)• Establish planning group of 8 artists and meet 3-4 times a year. Four artists, 2 council members, 2 staff: implement creative and funding projects.(1)• Continue Folk Art committee. (1)• Separate grant and fellowship panels. (2)	<ul style="list-style-type: none">• Same as left.• Fellowship winners not utilized in this fashion (4).• Artists serve on ad hoc basis.• Folk Arts Committee begin FY95.• NA
COUNCIL MEMBERS	<ul style="list-style-type: none">• Committed to finding new ways to fund individual artists (All).• Two on artist planning committee. (2)	<ul style="list-style-type: none">• Not enough money so point is moot.
POLICY	<ul style="list-style-type: none">• Fellowship winners re-apply after 5 yrs. Increase Fellowship awards. (2)	<ul style="list-style-type: none">• No repeat awards.

STRATEGIC DIRECTION #4—ARTS EDUCATION

Because arts education in Montana is often seen as nonessential, it is disparately funded and has generally not been integrated into core curriculum. This threatens the development and growth of Montana's future artists, audiences, and patrons. The development of arts curriculum in schools is essential, and the arts community sees this as key to making the arts central to Montana. MAC does not have the legal mandate for curriculum development.

GOAL: With inclusion of the arts in the national education policy, "Goals 2000, Educate America Act," MAC will collaborate with state, local and tribal education and arts organizations to increase and improve the level and quality of arts education programs in schools and communities throughout Montana.

STRATEGY: 1) Increase financial resources and services for an expanded arts in education program to reach into more communities, schools and diverse venues. 2) To use MAC's influence and experience, targeted resources, and networks to support and collaborate with Office of Public Instruction and Montana's education and arts communities to make the arts a basic part of education, recognizing that arts curriculum development is not a central role of the agency.

TACTICS:

1) Develop a teacher training team (5-10 Montana artists) to be used for Pupil Instruction Related teacher training days using existing professional and out-of-state experts to teach the trainers. Market at MEA and principal's conferences. Develop a video to market this, which could also be used by local arts agencies to sell the arts for teacher training. Goal is to have 20-30% of all state school districts take one arts PIR day per year.

2) Partner with Office of Public Instruction's current Aesthetic Literacy program, other Goals 2000 projects, and expand teacher training to achieve an additional average of \$50,000 annually in MAC's or its partner's arts education programs.

3) Target general fund increase of \$100,000 per year in FY98-99 for Artists in the Schools/Communities (AIS/C) program.

4) Include training at AIS/C artist roster orientation to increase artists' knowledge and skills re: developmental needs of students, understanding of the "school milieu;" incorporate training on diverse cultural customs.

5) Strengthen partnerships with the Montana Alliance for Arts Education, OPI and institutions of higher learning by evaluating partnership criteria.

6) Promote and expand AIS/C program to develop more diverse residencies that partner with schools and organizations. Increase those residencies by 50%.

ARTS EDUCATION STRATEGY IMPLICATIONS *Note: Number at end of each scenario relates to Tactic # or Goal (G)*

RECOMMENDED SCENARIO BY FY99		CURRENT CASE SCENARIO
PARTNERSHIPS	<ul style="list-style-type: none">Substantial \$ partnership with Office of Public Instruction and other state agencies; local arts organizations partnered with local school boards; strong and broadly supported Montana Alliance for Arts Ed. 75% of schools have arts curriculum in place. (2,5)	<ul style="list-style-type: none">Partnership in spirit with Office of Public Instruction, no cash. No partnerships with other state agencies. Some local arts organizations active with schools. MAAE needing broader involvement. (2,5)
EXTERNAL ENVIRONMENT	<ul style="list-style-type: none">Inclusion of arts into local school curriculum. Office of Public Instruction arts specialist remains half-time. (2)Legislature receptive to idea of funding increase for arts education. (3)	<ul style="list-style-type: none">Goals 2000 just passed. Julie Smith hired as Office of Public Instruction half-time arts specialist! (2)Legislature not approached in 96-97 for arts education money (3).
PROGRAMS	<ul style="list-style-type: none">Phase in teacher training by artists. Aim to have 20% of school districts reached thru 5-10 artist trainers by Year 4. (1) Continue Spring All Arts Event. (1) Evaluate, with partners, the Institute. (1)Expand AIS/C residencies to develop stronger partnerships between organizations and schools. Increase those residencies by 80% (6).Full complement of native and traditional artists on the roster. (4)Incorporate developmental needs of students into AIS/C roster orientation, plus "school milieu" and culturally diverse customs. (4)	<ul style="list-style-type: none">Limited teacher training done; primarily done through special projects, residencies, Summer Arts Institutes, Spring All Arts Event, Creative Pulse.135 total residencies (6).AIS/C customizes selection of traditional/native artists. (6)Two-day artist orientation. Mostly covers artists sharing their work and overview orientation by MAC. (4)
FINANCES	<ul style="list-style-type: none">General fund increase of \$100K per year in 1998/99. (3)Office of Public Instruction matches \$30- \$50K/yr. in AIS/C or teacher training program in FY96 thru 99. (2)Part-time person to launch above tactics in 1996-99. (All)School districts pay for teacher training. MAC helps pay to teach the trainers, with help from Office of Public Instruction. (1,2)Begin pursuit of federal Department of Education funding.	<ul style="list-style-type: none">\$15,000 general fund for arts education (3)Partners in spirit. (2)Staff stretched to the limit. (All)MAC and MAAE primarily support current teacher training as above. (1,2)No federal education money.
OPERATIONS	<ul style="list-style-type: none">Increased load for AIS/C grant application review panel. (6)	<ul style="list-style-type: none">NA
COUNCIL MEMBERS	<ul style="list-style-type: none">All involved in residency evaluation (4,6)	<ul style="list-style-type: none">Will launch residency evaluation. (4,6)

STRATEGIC DIRECTION #5—SERVICE TO THE FIELD

Growth, sophistication of Montana's arts community, tight finances, isolation and vast geography create unprecedented demand for greater information clearinghouse services, more networking and professional development opportunities, and the identification of additional funding resources for the field so that artists and organizations can survive and thrive.

GOAL: MAC will be a primary source for information, resource prospects, professional development training and technical assistance, helping artists and arts organizations grow financially and professionally.

STRATEGY: Become an innovative model for obtaining, analyzing and providing information and resource prospects, delivering technical assistance and developing networking opportunities for the field, and integrating this approach through and between all agency programs.

TACTICS:

1) Produce a resource guide/directory for everyone, kept current and well-distributed—money for artists and organizations; resource people for advice and services; research first what people want.

2) Develop peer consulting networks for organizations and artists, providing workshops and one-on-one services; match tentatively part cash and in-kind. Training for session leaders; use fellowship winners, etc. as regional leaders.

3) Continue to expand technical assistance done in ArtistSearch; double circulation—secure private money for partial funding.

4) Economic impact of the arts study.

5) Consistently hold workshops: on-site, electronically, MetNet.

6) Continue Cultural Congress and Rural Arts Roundup. Do artists' conference in non-Cultural Congress year by Year 5.

7) An improved "administration to service" ratio in every program (% will vary) must be enacted.

8) Reallocate MAC grant and service funds to create parity in funding between organizational grants and services and individual artist grants and services. (A complete analysis is due 2/95; FY1: 41% of MAC grants to organizations in FY 93 fund individual artist fees.)

9) Develop a network to gain access to health/dental insurance.

SERVICE TO THE FIELD STRATEGY IMPLICATIONS *Note: Number at end of each scenario relates to Tactic # or Goal (G)*

RECOMMENDED SCENARIO BY FY99		CURRENT CASE SCENARIO
PROGRAMS	<ul style="list-style-type: none">Double circulation of ArtistSearch to 5,000 (3)One-page section in every issue of ArtistSearch devoted to individual artists technical assistance; have artists as contributing authors; continue "Opportunities." (3)Review section needed from regional editors.Organizational marketing/fundraising technical assistance 1/4 to 1/2 page per issue. (3)Peer consulting in place; one consultant in each region. (2)Resource directory systematically distributed; updated. (1)Economic impact survey is done with partners and distributed. (4)Increase travel/registration subsidy for artists and organizations to attend MAC & non-MAC conferences. (5,6)Continue Rural Arts Roundup and Cultural Congress (6)Insurance network developed. (9)	<ul style="list-style-type: none">ArtistSearch circulation at 2,800 (3)Normally one column on technical assistance or special resource info; lots of "opportunities" in each issue. (3)Marketing/fundraising info rare. Some in "Yo MAC;" some in Rural Network News. (3)In development for rural and public agencies. (2)Public agency cultural financial resource guide and Rural Arts Directory in development (1)\$5,000 budgeted, not begun. (4)Some travel subsidy available (6)Continue Rural Arts Roundup and Cultural Congress (6)NA

SERVICE TO THE FIELD STRATEGY IMPLICATIONS CONTINUED

	RECOMMENDED SCENARIO BY FY99	RECOMMENDED SCENARIO BY FY99
FINANACES	<ul style="list-style-type: none">• \$10,000-\$15,000 ArtistSearch expansion—partial private funding (3)• \$5,000 travel assistance/registration fees (5,6)• \$5,000 and partnering and creative begging to adequately finance economic impact study (4)• \$10,000 contracted services (All)• \$1,000 per workshop (\$3,000) (5)• \$12,000 per conference (5,6)	<ul style="list-style-type: none">• \$12,000 current ArtistSearch budget (3)• \$1,000-\$2,000 travel assistance (5,6)• \$5,000 for economic impact study• Minimal contract \$ (All)• Limited other professional development funding (5)• \$10,000-\$12,000 per conference (5,6)
STAFF	<ul style="list-style-type: none">• Reasonable budget for contracted work; part-time PIO person help. (All)	<ul style="list-style-type: none">• Some small money for contractors (All)
OPERATIONS	<ul style="list-style-type: none">• Input and update resource information; establish/train market peer network; economic survey input and distribution: regional communication (3)• Analyze "administration to service ratio" in every program. Streamline bureaucracy and red tape across the board. (7)	<ul style="list-style-type: none">• NA• Analysis of "administration to service ratio" just beginning (7)
POLICY	<ul style="list-style-type: none">• Funding for individual artists directly; how to administer. Reallocation of available resources to create parity between artists and organizations. (8)	<ul style="list-style-type: none">• NA

Response from the Field STATEWIDE CONVERSATION ON THE ARTS

The following responses formed the core for development and direction of this strategic plan.

Based on your personal experience, what are your most important needs? How can the Montana Arts Council meet them?

- 1) Funding for artists and organizations
- 2) Support for individual artists
- 3) Networking opportunities and information clearinghouse services for all
- 4) Technical assistance and professional development
- 5) Expansion and reinforcement of arts ed in the schools

What will it take to make arts central to the lives of Montanans?

- 1) Media and public relations focused on relevancy of arts to our lives
- 2) Education of our youth in the arts, with much focus on arts curriculum development
- 3) Encourage people to experience the arts firsthand
- 4) Help make the arts more visible in communities
- 5) Integrate the arts into "non-arts" events

What are the strengths of the Montana Arts Council?

- 1) Dedicated, helpful, responsive staff
- 2) "ArtistSearch"
- 3) Monies supplied to artists and organizations
- 4) Networking capability, especially conferences
- 5) Rural outreach and funding and arts ed program

What are the weaknesses of the Montana Arts Council?

- 1) Low visibility of agency and its programs; non-involvement of some Council members in local or other arts events
- 2) Agency is bureaucratic
- 3) Lack of funding
- 4) Lack of focus and support for individual artists
- 5) Image of the agency is not "inclusive" enough, causing, in some cases, perception of elitism

Critical Issues.

The critical issues identified by constituents form the five strategic directions that will chart the course of the agency to the close of the century:

- 1) Funding
- 2) Public Awareness
- 3) Increased Support for Individual Artists
- 4) Arts Education
- 5) Service to the Field

MONTANA ARTS COUNCIL STRATEGIC PLAN DRAFT FY96-99

IT'S YOUR TURN TO COMMENT. . .

We now ask you to let us know how well this plan aligns to the issues, the concerns, and the attendant priorities set out by the hundreds of participants in this "Conversation."

One note: This plan was developed before the political elections. Upcoming legislative actions on both the state and federal level may have significant impacts on this plan. The beauty of strategic planning, however, is that it allows for both flexibility and quick change, enabling customizing of components of the plan to mold with the reality of the present and the future.

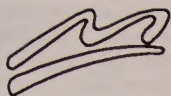
This is still very much a working document. It is not yet cast in stone. We need your opinions on our work to date in order to incorporate common viewpoints into the final version, which will be fine-tuned and then adopted at the Council meeting on February 3-4, 1995, in Helena (to which you are cordially invited, as well). We have included here the core of the plan. For each of the five strategic directions, you will find the goals, strategies and tactics enumerated. You will also find implications for each strategy in scenarios developed for both the current situation and where we want to be in 1999 (notwithstanding recent political shifts and the impact this may have).

Once the plan is finalized, we will put the nuts and bolts to it—establishing timelines, deadlines, developing itemized budgets, and determining how and when evaluations will occur. All of this is geared for an official launch in July 1995, the beginning of MAC's fiscal year 1996.

PLEASE LET US HEAR FROM YOU BY JANUARY 18!

Please complete the following questions on a separate sheet of paper and mail to: Montana Arts Council, 316 North Park Avenue, PO Box 202201, Helena, MT 59620-2201. Be sure to include your name, address and phone number.

1. How well do you think the plan meets the needs outlined by Montana's arts community in the "Statewide Conversations on the Arts"?
____ Excellent ____ Good ____ Fair ____ Poor (Please explain your answer)
2. Do you have specific suggestions to improve the plan, based on the priorities established in the "Statewide Conversations"?
3. Do you feel the goals, strategies, tactics and scenarios, as a whole, are realistic?
Do you think they are potentially measurable and track-able?
4. Do you feel the Strategic Plan is aligned with the Montana Cultural Vision?
5. Many people stated they would like to be involved in helping bring the plan to reality. Can you volunteer to help? How would you like to contribute, if so?



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ArtistSearch Deadline

ArtistSearch welcomes articles, announcements and photographs publicizing upcoming events. The deadline for the March/April ArtistSearch is Feb. 3. Send items of interest to: ArtistSearch, Montana Arts Council, 316 North Park Avenue, Suite 252, PO Box 202201, Helena, MT 59620-2201; (406) 444-6430 or Fax (406) 444-6548.



**1995
Governor's
Awards
for the Arts**

Governor Marc Racicot
and the Montana Arts Council
cordially invite you to join them at the
1995 Governor's Awards for the Arts

honoring
**Philip Aaberg
Francis Bardanouve
Gennie DeWeese
Yellowstone Art Center**

Friday, February 3, 1995, 8 p.m., at the Helena Middle School, 1025 North Rodney
Reception immediately following at the Holter Museum of Arts
Tickets are \$12 per person. Reservations are requested as seating is limited.
Montana Arts Council: (406) 444-6430

Please reserve _____ tickets for the 1995 Governor's Awards for the Arts ceremony and reception at \$12 each. Members of my party are listed below. Checks should be made payable to the "Montana Arts Council." If your check is received by Friday, January 13, your tickets will be mailed to you. Otherwise, they can be picked up the evening of February 3 at the box office.

Please clip and return by January 13, 1995.

Montana Arts Council
316 North Park Avenue
P.O. Box 202201
Helena, MT 59620-2201

ArtistSearch

MONTANA ARTS COUNCIL
316 NORTH PARK AVENUE, SUITE 252
PO BOX 202201
HELENA, MT 59620-2201
(406) 444-6430

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DON'T MISS YOUR LAST CHANCE
to comment on MAC's Strategic Plan Draft
Inside this issue, Pages 16-19

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January/February 1995